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the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

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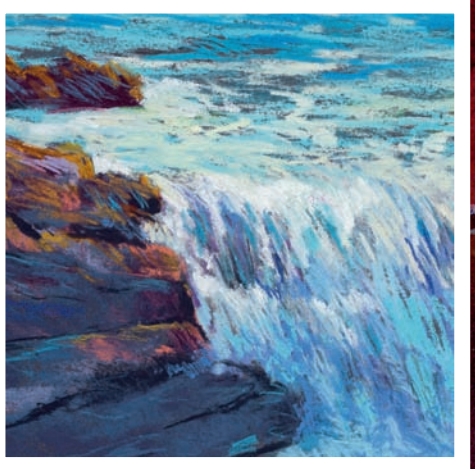

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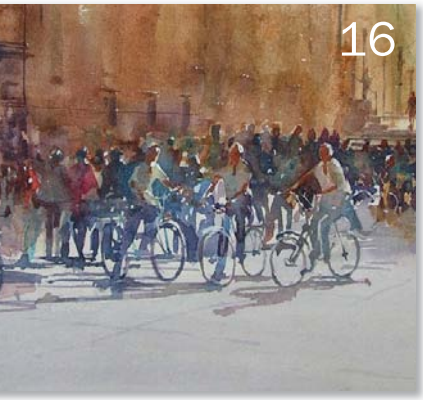

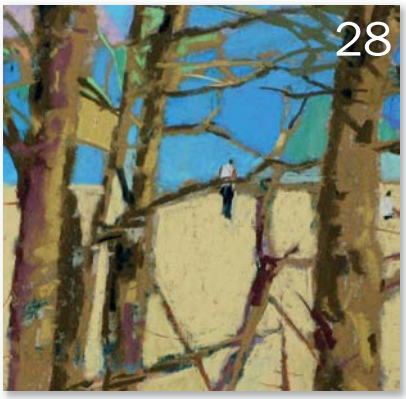

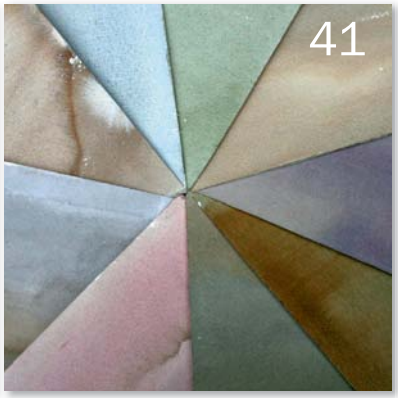

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THIS MONTH'S COVER

Francis Bowyer ***Preparing the Table,***
watercolour and body colour, 6×7in (15×18cm)
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SUBSCRIBE TO the artist
Save money and enjoy receiving every issue delivered free, direct to your door
See page 58

EDITORIAL CONSULTANTS

Jason Bowyer NEAC
studied at Camberwell School of Art and the Royal Academy Schools. He is President of the NEAC and founder of the NEAC Drawing School. He exhibits his work widely

David Curtis ROI, RSMA
has won many awards for his *en plein air* and figurative paintings in both oils and watercolours. He has had several books published on his work as well as DVD films, and exhibits his work extensively

Bernard Dunstan RA
studied at Byam Shaw School of Art and the Slade School. He taught at the West of England, Camberwell and Byam Shaw Schools of Art, Ravensbourne Art College and City of Guilds London Art School. He exhibits widely including in the annual exhibitions of the NEAC, of which he is a member, and RA

Ken Howard OBE, RA
studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, RWA and RBA. He exhibits extensively and has won numerous awards

Ian Simpson ARCA
studied at Sunderland College of Art and the Royal College of Art. He has exhibited widely, written and presented several TV programmes and a number of books on drawing and painting. He was Principal of St Martins School of Art for 16 years. He assisted in the formation of the Open College of the Arts and wrote most of its painting and drawing course books

EDITOR'S WELCOME

Want to comment on something you've read, or seen? Email me at theartistletters@tapc.co.uk, or visit our website at **www.painters-online.co.uk/forum**

We have been busier than ever, behind the scenes, refreshing the design and functionality of our art community website at **www.painters-online.co.uk**. It looks brighter, is easier to navigate and in response to your requests we have introduced RSS feeds to enable you to follow the latest postings on the site by your favourite artists in the gallery, and other areas. The gallery is a free service and allows you to publicise your work to a global audience, and receive valuable feedback from other visitors. It is another great source of inspiration, ideas and practical advice for everyone.

We have also added a refreshed news area to help you to keep up to date with art-related information, activities and events. You can let us know about your own art news for possible inclusion here, so if you have missed a deadline for a forthcoming issue of the magazine you can post your news to our website and our website co-ordinator, Dawn Farley, will select from all submissions and post news live on a regular basis.

To celebrate the festive season, Dawn has also introduced an 'Artvent Calendar' consisting of some creative and timely offers for artists. Following the concept of the traditional advent calendar, every day you visit **www.painters-online.co.uk** you can click on the door to that day's special offer, linked via the news area, where you will find some great offers on selected art materials and associated items. There will be a new offer every day, plus you will be able to open the doors to all the offers from previous days, most of which will be available until December 31.

As usual in our January issue, we celebrate the start of 2012 with the inclusion of our annual competitions and exhibitions planner (central six-page gatefold, pages 35-40) which you can pullout and pin on the studio wall, to remind you of the deadlines for the major competitions to enter throughout the year. Don't forget to highlight and prepare your entries for our 2012 *The Artist* Patchings Competition and Exhibition, for which fuller details and entry forms are on pages 8-9. Ken Howard, OBE, RA, has kindly agreed to help me select *The Artist* Purchase Prizewinner in 2012, and all entrants to the competition will receive a complimentary entry ticket to the Patchings Art, Craft & Design Festival next summer, worth £8.50.

I wish everyone an enjoyable festive season and creative and happy new year

Best wishes

Sally Bulgin, Editor

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Flora MacGregor by Jo Fraser, 2011 © Jo Fraser

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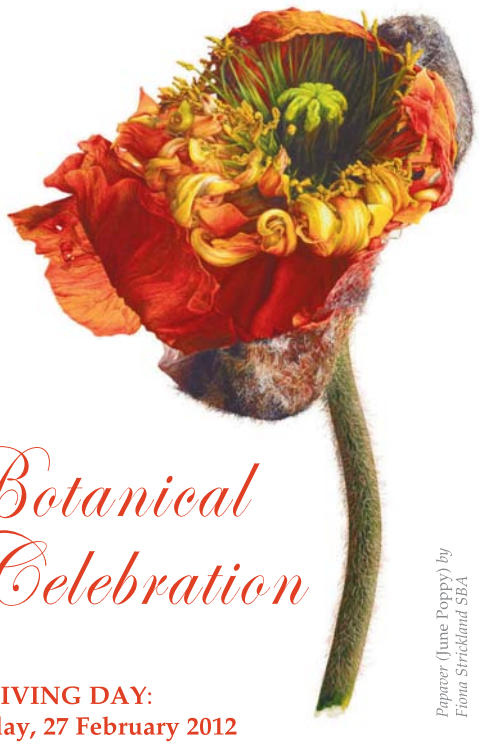

Botanical Celebration

Papaver (June Poppy) by Fiona Strickland SBA

RECEIVING DAY:
Monday, 27 February 2012
Entry schedules available by SAE from SBA 2012, 1 Knapp Cottages, Wyke, Gillingham, Dorset SP8 4NQ

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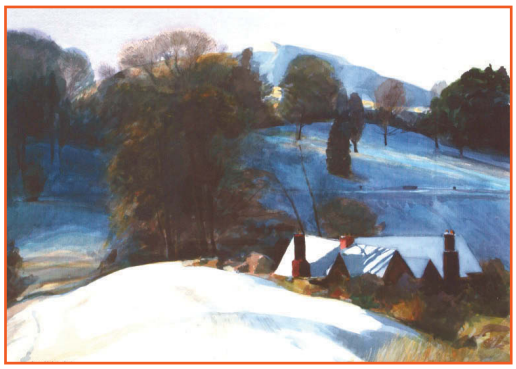


▲ **David Prentice** *Black Hill below British Camp*, watercolour, 23×33in (58.5×84cm)

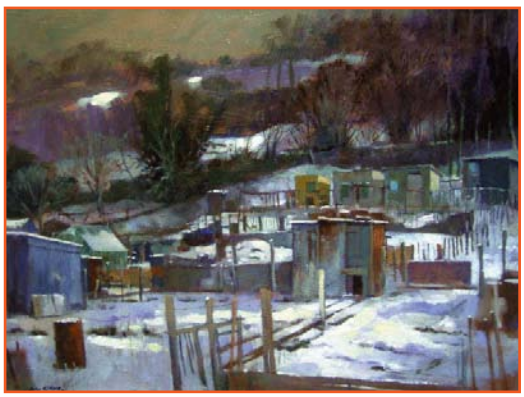
Happy Christmas

and best wishes for 2012

TO ALL OUR READERS AND ADVERTISERS

from the team at

the artist and Leisure Painter magazines



▲ **John Killens** *Winter on the Allotment*, oil on board, 11×15in (29.5×40cm)

We received an overwhelming number of entries to our Christmas Charity Greetings competition and are pleased to make donations to the charities nominated by our two winners, whose paintings are shown above.

David Prentice chose the Prostate Cancer charity and John Killens the RNLI as the recipients of our charity donations this year.

Youwrite..

This month each letter writer will receive art products from our lucky dip bag, worth around £30

The colour of gorse

With reference to Hugh Treseder's letter in the November issue, surely the important factor regarding the yellow in question is not whether it is an exact representation of the colour of gorse but whether it is an integral and harmonious part of the painting. Ian Sidaway makes interesting points in that the yellow will vary according to the time of day, prevailing conditions, and so on. But even this does not take into consideration the other colours used in the painting. I would suggest the yellow to use would be the same as that used in the rest of the picture, suitably modified with other colours from that particular painting. The fact that the yellow might not be exactly the same as the real-life colour of gorse is not really relevant, it is that colour's role in the whole painting that matters.

Alan Taylor, France

Tertiary troubles

The definition of tertiary colour used to be a mix of the three primary colours or a secondary and its complementary colour. Now, it is often defined as a mix of a primary colour and an adjacent secondary which, according to me, is still a secondary colour! Has any one else noticed this disturbing trend?

Ian Watson, by email

Soraya French *replies: 'Neither of these definitions is wrong – simply the traditional and the modern version. Colour theory has been evolving throughout the centuries with many clashing and conflicting opinions.*

The modern definition of tertiary colours is: an equal mix of a primary colour with its neighbouring secondary colour, based on the modern primary colours of magenta, cyan and yellow. The six tertiary colours created in this way, such as blue violet (ultramarine blue), yellow orange (cadmium yellow deep), or blue green (cerulean blue) etc, are placed between the primary and secondary colours to create a 12-segment colour wheel. The closest colours mix the most vibrant mixtures and the duller versions can be achieved by mixing colours furthest away from each other on the wheel. The two colours that are truly opposite (complementary colours) neutralise each other, but we are mostly dealing with near complementary colours, which produce coloured greys.

In traditional colour mixing, based on red, yellow and blue (represented by a triangle), the tertiary colours were created by mixing equal amounts of two secondary colours, achieving russet, citrine and olive. These subdued tones suited many 18th-century artists.

I hope this clears the confusion. There is much more on colour in my new series, which begins on page 46.

Gallery blues

I could not agree more with Roy Bennett's letter in the December issue of *The Artist*. All types of art are valid, and should not be dismissed by the small minded. I feel there is no such thing as a superior art form. I also agree that the majority of people would prefer to see traditional paintings.

However, my bugbear is with commercial galleries that will only exhibit the modern contemporary, or *avant-garde*, and are very sniffy with traditional artists who are trying to get a foothold. The people who run these galleries regard traditional artists as coming from the age of the dinosaurs. I hope I am wrong about this, but it has certainly been my experience. I would love to hear of galleries that accept traditional art, so that I know I am not banging my head against a brick wall.

Keith Blessed, by email

Where are the girls?

Don't get me wrong, one of the reasons I love your magazine is the well deserved attention you bring to such amazing talent. But recently I've been wondering, where are the girls? Oh, wait, here they are, at the back of the magazine, giving out how-to advice and general hobby art lessons. Am I the only one who's noticed this? There are many women artists out there whose careers are just as deserving as their male equivalents of an article in *The Artist* magazine! Being the 21st century, I wouldn't think this even need mentioning!

Diane Durand, by email

Thanks for your comments. Look out in future issues for Masterclass and In Conversation features on female artists such as Sarah Adams, Frances Bell, Carolyne Kardia and Mary Lord. We don't consider gender when selecting artists for our profiles, and can assure you (as a female editor!) that we don't have a policy to focus on male artists exclusively! Ed

Real value

I was having a rare tidy up when I found a pile of *The Artist* magazines – some were 12 years old. I thumbed through one, and came across 'Watercolour Wisdom' by Tom Robb. I forgot about cleaning and sat down to read. A couple of hours later I was still finding gems of information that I had forgotten about.

I'm going on a wildlife painting course soon and what did I find in January 2001? 'Sense of Movement, how to put life into your wildlife', one of a series of articles by Peter Partington. They are full of tips and examples of how to capture fleeting bird and animal movements – just what I need to practise before I go.

As time sped by, I refreshed my memory on a lot of important things. Needless to say, no magazines were thrown away, thus saving a valuable resource for future use. The re-readable value of *The Artist* is even greater than that of the first reading, because as you assimilate more knowledge of different aspects of painting, your visions of possibilities expand.

Marguerita Scarratt, Norfolk

Stay in touch

Letters: Send us your news, views and comments via email to: theartist letters@tapc.co.uk or by post to The Editor, *The Artist*, 63/65 High Street, Tenterden, Kent TN30 6BD. Please note that all letters become the property of *The Artist* and those chosen for publication may need to be edited for clarity and length.

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Due to an amazing 2011 Arte Umbria is delighted to announce three additional Master Classes for next year with some of the best and most respected tutors – some exclusive to Arte Umbria, the leading painting holiday destination for serious painters.

Antony Williams RP, PS, NEAC

We are pleased to announce that Antony Williams will be running a week long Master Class in life and portrait drawing in June 2012. Commissions include HM The Queen, Sir Alan Budd and RH Margaret Beckett.

Antony is one of the most respected portrait painters in the country. This exclusive class offers artists the rare chance to draw alongside him drawing the figure and studying portraiture.

Course date: 13th June 2012 for one week. Course price: £1500

Jenny Wheatley RWS, NEAC

Famous for her saturated colour and decorative approach, Jenny is also well known as an expert from *Watercolour Challenge*, as well as from her book and DVD 'Adventurous Watercolours' by Batsford.

Jenny is running a Master Class in landscapes, working within our lovely 220 acre estate, the charming surrounding villages and the impressive towns.

Course date: 5th September 2012 for one week. Course price: £1400

Oliver Warman RBA, ROI

The delightful Oliver will be running a landscape Master Class in oils. A talented landscape artist who studied under Seago. He has a Pissarro'esque palette and he is an encouraging, nurturing tutor with many years' experience.

Course date: 2nd May 2012 for one week. Course price: £1200

These Master Class painting holidays include:

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- The prices are fully inclusive of tuition, drawing & painting materials, food, wine & refreshments and a local tour
- Professional life and portrait model for figurative courses
- No single supplement, large discount for non-painting partners
- Attendance course certificate

Additional Andrew James' Master Class!

Due to his April class being FULLY BOOKED we have added a NEW week-long course from 3rd October 2012 at a price of £1200.

For more details visit: www.arteumbria.com or contact us today via email: info@arteumbria.com, telephone Italy: +39 0763 837347

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Open to all artists to enter two-dimensional works in any media in two separate categories: the Leisure Painter category for beginners and amateur painters or the artist category for more experienced amateur painters up to fulltime professional artists

Selected works will be exhibited in two separate galleries at Patchings Art Centre from June 14 to July 22, 2012

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www.anovabooks.com

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four prizes of £250 worth of Atelier Interactive Artists' Acrylics
www.chromaonline.com

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www.jakar.co.uk

£820 Daler-Rowney Awards:
four prizes of Wooden Box Sets of Artists' Watercolour Tubes worth £205 each
www.daler-rowney.com

£750 Derwent Awards:
three prizes of £250 worth of art materials
www.pencils.co.uk

£500 Great Art Awards:
two prizes of £250 worth of art materials from Europe's largest art materials' catalogue
www.greatart.co.uk

£440 Leisure Painter Awards:
four one-day Leisure Painter workshops to the value of £110 each
www.painters-online.co.uk

£400 Painters' Books Awards:
two prizes of David & Charles art books from Painters' Books to the value of £200 each
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£450 Patchings Award
of a gift voucher worth £450 to be used at Patchings Art Centre in Nottinghamshire
www.patchingsartcentre.co.uk

£500 ProArte Awards:
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£1,000 Royal Talens Awards:
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(All art materials prizes are quoted at the rrp)

JUDGES

Sally Bulgin, editor *The Artist*
David Curtis ROI, RSMA
Ingrid Lyon, editor *Leisure Painter*
Peter Welton, Emeritus Professor of Fine Art, De Montfort University, Leicester
Liz Wood, artist and co-owner of Patchings Art Centre

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SOME OF theartist 2011 WINNERS

▲ **Kelv Holtom** *Snow Imminent*, watercolour, winner of The Artist Purchase Prize

▲ **Max Hale** *Eager Feeder*, oil, winner of a Royal Talens Award

▲ **Andrew Shorthouse** *Philip Hungate*, oil, winner of a Pro Arte Award

▲ **Nicki Dennett** *Inside the Empty Spaces*, collagraph, winner of a Derwent Award

ENTRY DETAILS

The competition is open to artists worldwide. Only original work will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

1. The entry fee of £15 covers up to THREE entries of two-dimensional works in any media; only ONE work per entrant will be accepted for exhibition in the **Leisure Painter** category.
2. No entry should be larger than 120×150cm WHEN FRAMED (canvases do not need to be framed).
3. Online digital entries (minimum 300dpi) must be sent via our website at www.painters-online.co.uk clicking through the links entitled Patchings Competition.
4. Colour transparencies (no glass mounts), photos or prints (no larger than A4) must be sent to the address on the entry coupon (right).
5. Each entry must be clearly marked with your name and address and title of the work and placed in an envelope to which you must affix the entry coupon, right. Place into a larger envelope for posting, with a stamped addressed envelope for the return of your entry. We cannot return entries without the correct postage.
6. Send your entry/ies with the non-refundable entry fee of £15, payable to TAPC, to: TA/LP Patchings 2012 Competition, 63/65 High Street, Tenterden, Kent TN30 6BD, to arrive by the closing date of March 30, 2012.
7. Entries will be judged after March 30, 2012 and selected works called for exhibition. These must be framed (canvases excepted) ready for exhibition from June 14 to July 22 at Patchings Art Centre.
8. Successful entrants will be notified in late April about delivering their work between May 25 and June 6, 2012 to Patchings Art Centre, Nottinghamshire.
9. All care will be taken with entries but no responsibility can be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.
10. Original works must be left with the organisers throughout the exhibition.

CUT OR PHOTOCOPY

theartist and Leisure Painter PATCHINGS 2012 ENTRY FORM

DEADLINE: March 30, 2012

Please accept my work for consideration for inclusion in the 2012 competition. I confirm that my entry is original. I have read and understand the rules of the competition and agree to allow The Artist and/or Leisure Painter to publish, republish and repurpose my work in print and digital formats including but not limited to magazines, promotion materials, websites, databases and as part of downloadable digital products.

Affix to envelope holding entry/ies and send with stamped addressed envelope and payment of £15, (make cheques payable to TAPC), to TA/LP Patchings 2012, 63/65 High Street, Tenterden, Kent TN30 6BD by the closing date of March 30, 2012. Or, please charge my

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Please tick one box to indicate which category you are entering:

☐ theartist category

☐ Leisure Painter category (by entering this category I confirm that apart from participation in amateur art club shows or events, I do not promote my work professionally)

Please indicate all sizes, when framed, in cms, vertical side first

Title of work 1

Size | Medium

Title of work 2

Size | Medium

Title of work 3

Size | Medium

I have read and agree to be bound by the competition entry conditions

Signature

InView

NEWS, VIEWS, INFORMATION AND SPECIAL EVENTS IN THE ART WORLD

compiled by ***Deborah Wanstall***

NOT TO BE MISSED THIS MONTH

Joan Manning Sanders ***The Brothers,*** 1928, oil on canvas, 35½×38¼in (90×97cm)

The work of Joan Manning Sanders hasn't been seen in public for decades, but Penlee House Gallery & Museum is having an exhibition of paintings by this once world-famous child prodigy artist. Having been stored for so very long, the paintings needed some restoration before they could be put on show.

Joan Manning Sanders: A Forgotten Prodigy is at Penlee House Gallery and Museum, Morrab Road, Penzance, Cornwall TR18 4HE until January 14. Telephone 01736 363625. www.penleehouse.org.uk.

- **Tate Modern** has announced that the first phase of the new development of the Power Station's oil tanks will open this summer. The launch will be part of the London 2012 Festival, which will be the culmination of the Cultural Olympiad. The transformed oil tanks will provide some exciting new art space. Phase two of the development is scheduled to open in 2016, completing the building and providing further galleries.
- **Glynn Vivian Art Gallery** is undergoing a multi-million pound refurbishment to provide a new lecture and community room and more space for exhibits. The gallery expects to be closed for two years; for more information see www.swansea.gov.uk/glynnvivian.

David Hockney's landscapes

On January 21 a major exhibition of David Hockney's landscapes will open at the Royal Academy of Arts, London. At the heart of this exhibition is a new body of work, inspired by the Yorkshire landscape. Many of the paintings are large-scale and were made *en plein air*. Three groups of new work have been made since Hockney returned to live in Bridlington, East Yorkshire, in 2005; these show an intense observation of his surroundings and engagement with his home landscape as he recorded the changing seasons and light conditions. Hockney's fascination with the landscape is well documented in this show, which traces his involvement with the depiction of space to the 1960s, through his photocollages of the 1980s and the Grand Canyon paintings of the late 1990s; other past works from international collections inlcude *Rocky Mountains and Tired Indians*, 1965, and *Garrowby Hill*, 1998.

Hockney's more recent iPad and iPhone drawings will also be on view, and a series of new films, produced using 18 cameras, will be displayed on mupltiple screens, providing what the RA has called a 'spellbinding visual experience'.

David Hockney RA : The Bigger Picture is at the Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD from January 21 to April 9. Admission is £14, concessions £13. www.royalacademy.org.uk; telephone 020 73 8000. For advance bookings, telephone 0844 209 0051.

David Hockney ***A Closer Winter Tunnel***, February–March 2006, oil on six canvases, 71¾×143¾in (182×365cm), at the Royal Academy

● **London Art Fair**, the UK's largest art fair for British contemporary art, is at the Business Design Centre, 52 Upper Street, Islington, London N1 from January 18 to 22. Galleries from the UK and overseas are exhibiting major artists such as Bridget Riley, Barbara Hepworth, Ben Nicholson, Patrick Heron, Damien Hirst and Keith Coventry, as well as exciting new talent. In addition, there will be daily tours of the main fair and art projects, and an extensive programme of talks and critical debates is planned. Day tickets cost £16 on the door or £12.50 in advance (includes booking fee); free to children under 12. The fair will be open from 11am to 9pm on January 18 and 19; 11am to 7pm on January 20 and 21; and 11am to 5pm on January 22. www.londonartfair.co.uk.

▲ Eduardo Paolozzi ***Untitled Collage,*** 1957, ink, paper and card collage laid on card, 13×22in (33×56cm), shown by Offer Waterman & Co

Alberto Burri (1915–95) ***Untitled,*** 1952, tempera on card 4×7in (10×17.5cm)

● **Form and Matter: Alberti Burri** is a landmark exhibition of around 40 works, spanning 40 years from the late 1940s. This first major retrospective of Burri's work to be held in the UK will provide a comprehensive overvew of his achievements. At The Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1 2AN from January 13 to April 8. Admission is £5, concessions £3.50. Telephone 020 7704 9522. www.estorickcollection.com.

● **The National Acrylic Painters' Association** annual exhibition is at the Williamson Art Gallery & Museum, Slatey Road, Birkenhead, Wirral, Merseyside CH43 4UE from December 3 until January 15. Once again the award for a Highly Commended Painting will be a year's subscription to *The Artist*. The gallery is open daily, except Mondays, from 10am to 5pm. Telephone 0151 652 4177. For more information about the National Acrylic Painters' Association see www.napauk.org.

Caran d'Ache Full Blender Bright

Readers who work with pencils and wax pastels may be interested to learn of these new blending sticks from Caran d'Ache, which are a blender and burnisher in one. A pack of two sticks, as shown (above) costs £3.99 and is available from your usual Caran d'Ache supplier.

On our website this month: Editor's gallery choice

Michael Hand ***Nostell Priory Bedroom***, acrylic on board, 24×24in (61×61cm)

This month's choice is by Michael Hand, who says: '*Nostell Priory Bedroom* is one of a series of acrylic paintings I made of stately home interiors. I was attracted by the nostalgic atmosphere, the decaying grandeur of the opulent architecture and furnishings and the colour harmony, which contrasted with the sienna hand-painted wallpaper. Before I began I obtained permission to collect reference material for these paintings.

'I worked on an MDF panel which was sealed and primed with a white gesso. I first made a loose tonal underpainting in burnt umber and white, keeping the support damp with a water-filled spray diffuser to enable blending. I then worked over the dry underpainting with a combination of direct painting and glazes using Winsor & Newton Artists' acrylic paints.' www.michaelhandart.co.uk.

To upload images of your own work and receive valuable feedback, go to our website: www.painters-online.co.uk and click on the link to the gallery. This is a free service.

PaintersOnline www.painters-online.co.uk

A personal response

Francis Bowyer's approach to watercolour is 'often quite intuitive', as Oliver Lange discovers

Francis Bowyer

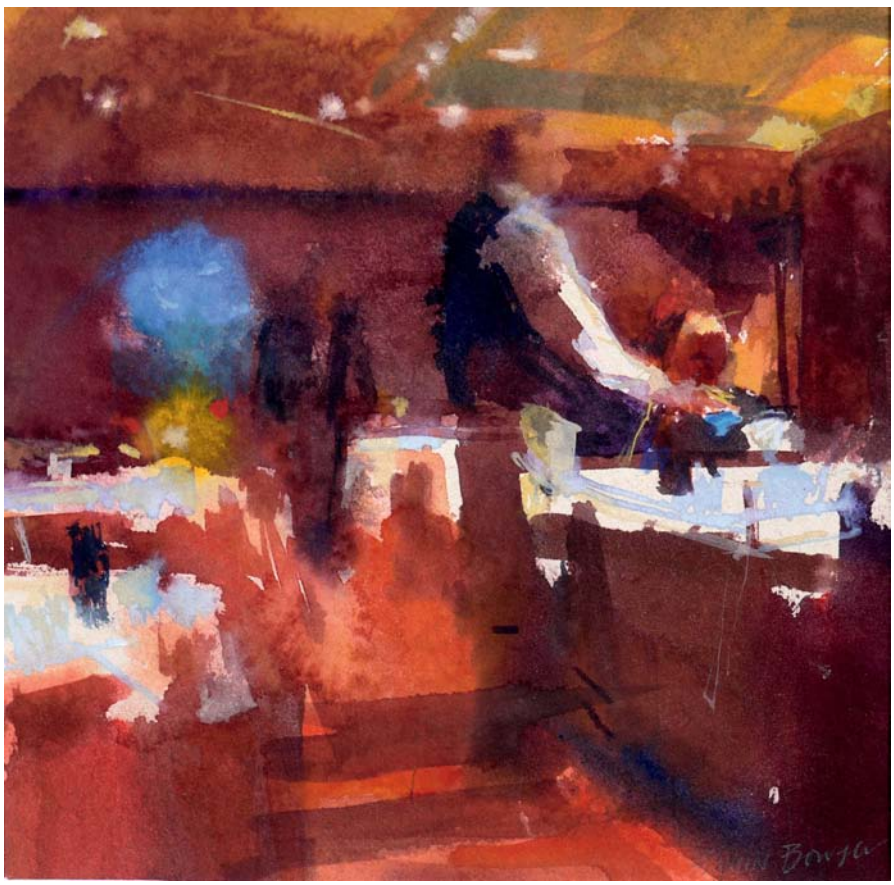
Francis Bowyer works in both oil and watercolour, and in both he is widely recognised as an adventurous artist who likes to explore and use the medium in an interesting, personal and exciting way. 'Particularly with watercolour,' he says,' the medium is far more adaptable than is generally realised. There is still a perception that watercolour is limited to certain techniques, essentially based on the traditional light to dark technique, working with sequential washes of colour. But to think of watercolour in those terms is an absolute anathema to me!

'With watercolour, as with any medium, you can impose a certain amount of control if you wish, but at the same time you should be sensitive to the particular nature of the medium, which is fluid and unpredictable. I like the immediacy of watercolour and the fact that, much more so than when using oils, the approach is often quite intuitive. It is an excellent medium for expressing atmosphere and colour, which is essentially what all my paintings are about.

'The usual assumption is that you cannot make changes to watercolour once it has dried, but again that is not strictly true – you can wash the paint off. Sometimes, if things go drastically wrong, I put the painting in the bath and soak the entire surface. Then I rework it: the ghost colours that are left can be very useful. The main thing to watch is that you don't soak out all the size from the paper.

'Another way in which watercolour is adaptable is in how well it combines with other water-based media. Usually my paintings develop through a process of building with colour and then perhaps taking some of it away. There is always a risk element and the potential for failure, but to help achieve the effect I have in mind I might decide to introduce marks and colours made with pigments, water-soluble pencils, pens, gouache or acrylic. As well, there is always something about the interaction of the paper with the paint that adds interest. Naturally the paper influences how you work, and I like the challenge that this can involve when you have to find ways of overcoming the perceived limitations that the paper presents.'

▼ ***The Attentive Waiter, The Ivy,*** watercolour and body colour, 7×7in (18×18 cm)



Interpretation

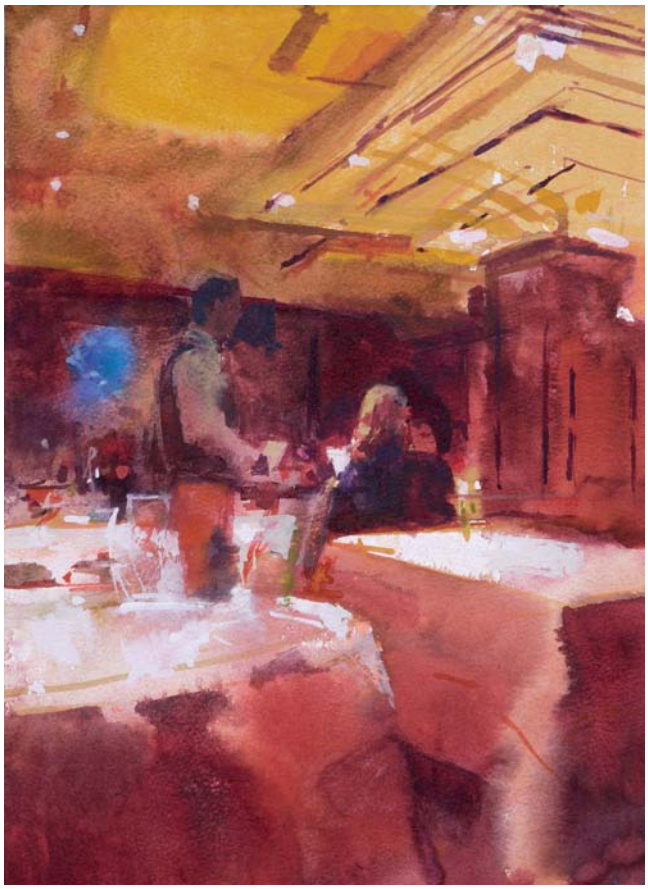
Recently Francis has been working on a series of paintings related to the Albert Hall. He prefers to concentrate on specific subjects and explore their potential in some depth. There are various themes that he has been revisiting over a period of years – parts of his studio, figure and landscape subjects at Walberswick, and café interiors. 'I like to get to understand a subject, become familiar with it,' he says, 'and then I can be more adventurous with it and look beyond the actual subject to focus on qualities such as shape, colour and light.

'This can result in a high degree of abstraction in my work. For me, a successful painting is not necessarily

▲ ***Preparing the Table,*** watercolour and body colour, 6×7in (15×18cm)

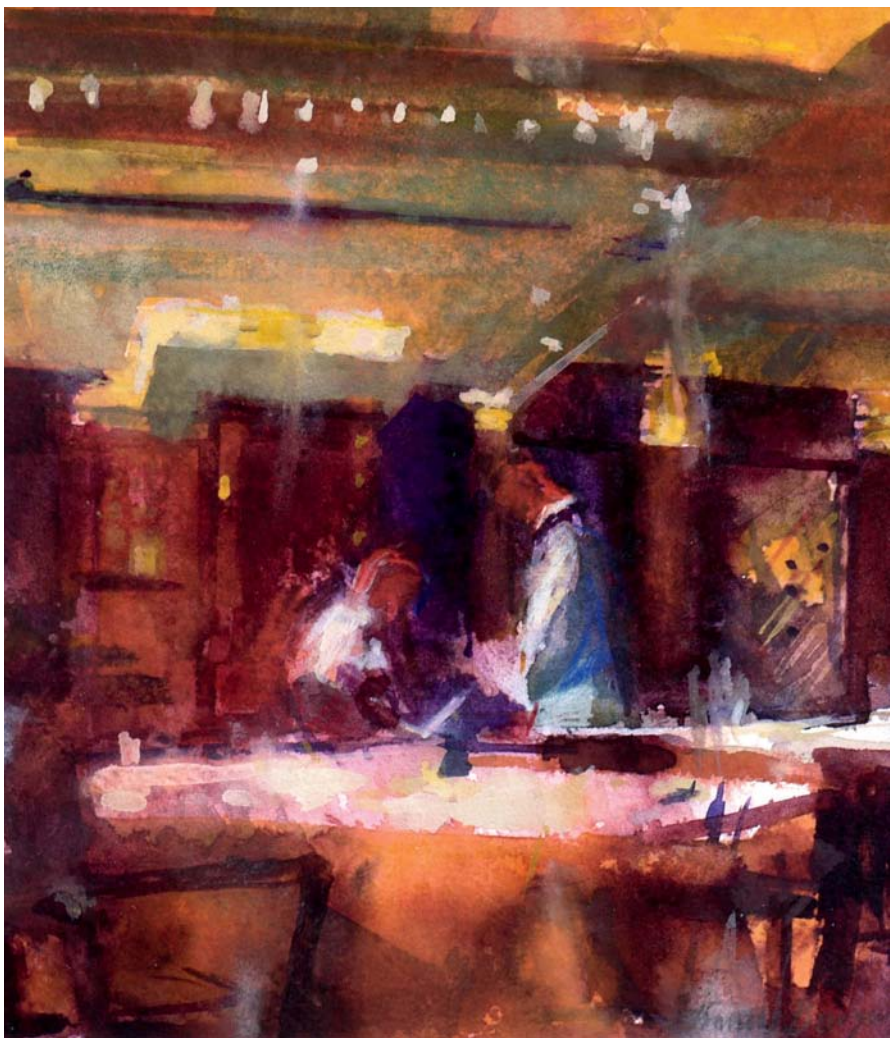
'Watercolour is an excellent medium for expressing atmosphere and colour, which is essentially what all my paintings are about'

The Blyth River, Walberswick, watercolour and body colour, 27½×31½in (70×80cm)



▶ ***Taking the Order,*** watercolour and body colour, 7×5in (18×12.5cm)

▼ ***At The Ivy Restaurant,*** watercolour and body colour, 8×6in (20.5×15cm)



about accuracy and representation, but much more to do with a personal response and interpretation. I'm looking at shapes and structures and how to make spaces work. Light and atmosphere are always important qualities – the way that light plays across a subject and creates the drama.

'I'm sure we paint according to the periods of our life. The first subject that inspired me as a theme to develop was at Walberswick when, each summer, we would take family holidays there and my children would play on the beach. When they were older I began painting café scenes. These paintings were initially inspired by a visit to Chartier, a large, popular restaurant in rue Faubourg, Montmartre. I was going to Paris and someone recommended that I should have a look at Chartier. I found the atmosphere there absolutely magical, and visually, with its clusters of globe lights and huge, ornate mirrors, it was full of interest.

'I particularly love restaurants that have the same sense of nostalgia and romanticism that I found at Chartier. Since then I have visited other cafes and restaurants, including The Ivy restaurant in west London. I often spend several hours making sketches, notes and, discreetly, taking some reference photographs. For the sketches, I work in pencil, pen and ink or watercolour, the aim being to record information about the interior, figures, and interesting features and details.'

Fresh, pure colour

For his watercolours, Francis works from a limited palette of colours based on the colour primaries: cerulean blue, cobalt blue, ultramarine, cadmium red, alizarin crimson, cadmium yellow, yellow ochre and viridian. Depending on the subject matter he might also include indigo, magenta, orange or other colours. The aim is for fresh, pure colour. 'If an area dries on me or I want to redraw something, then I might introduce other media, such as white gouache,' he explains.

'My paper is mostly Saunders Waterford 140lb (300gsm) Not, which I buy in 10-metre rolls, although I prefer a heavier paper for outdoor work. I also sometimes use David Cox paper and the RWS (Royal Watercolour Society) papers. Normally I stretch the paper, and if I am going to paint on location I often stretch several small sheets on the same board.

'I think an important point to realise about watercolour is that you cannot be too fixed in your motives or ideas – you have to be willing to adapt and respond as different situations arise. There are

Rehearsal for Late Night Jazz in the Elgar Room, watercolour and body colour, 27½×31½in (70×80cm)

'I'm sure we paint according to the periods of our life'

often surprises. Sometimes I find that I am so involved emotionally, and trying so hard to achieve a certain effect, that although it may not work exactly as I wanted, the painting has resolved itself in another way. Drawing skills are the key, I think, to being able to rescue something, and in that context the best exercise is life drawing.

A committed approach

'The drawing is the understanding bit. Then, when I have worked through the subject a few times, I don't need to focus on the drawing quite so much, I can express myself more. When I begin a painting, I try to have a clear idea of what I want to express – not in specific detail of course, because that would leave nothing to develop within the painting, but certainly regarding the general mood, light, pattern and structure of the subject. Often I start directly with a series of broad washes to indicate the basic shapes, and then it is a continual process of restructuring and recomposing – in effect drawing my way through the watercolour.

'I work in a positive, committed way. While the process is essentially one of applying colour over colour and gradually building up the contrast and intensity, there are also times when I will try things out to see if they will work. I might turn the painting upside-down, for example, and then redevelop the idea over the initial washes, or block out areas with white gouache and repaint them. Often painting is a matter of trying something out and seeing how it looks. The most interesting paintings, I think, are those that are taken to the edge of possibilities – but not too far!' TA

Francis Bowyer
studied at St Martins School of Art and Chelsea School of Art and has taught drawing and painting part-time at all levels up to post-graduate. He is currently teaching at the Royal Academy Schools and at Richmond School of Art.

Francis was elected a full member of the Royal Watercolour Society in 1991, and was President from 2000 to 2003. He has been a member of the New English Art Club since 1992. He exhibits regularly at the RWS and NEAC and was the featured artist at the RWS in 1997. He has won several awards, including the W H Patterson Fine Art Award in 1993 and 1995 and The Art Club Prize at the Royal Academy Summer Exhibition in 1994.

Francis was an invited artist to the Discerning Eye Exhibition in 1991, 1998 and 1999, and also in 1999 his work was accepted for the prestigious Hunting Art Prizes. His work is held in various collections, including the RWS Diploma Collection, the Royal Collection, and that of HRH The Prince of Wales. For further information, see **www.francisbowyer.com**.

Francis is to exhibit at the RWS Spring Exhibition at London's Bankside Gallery from March 23 to April 21.

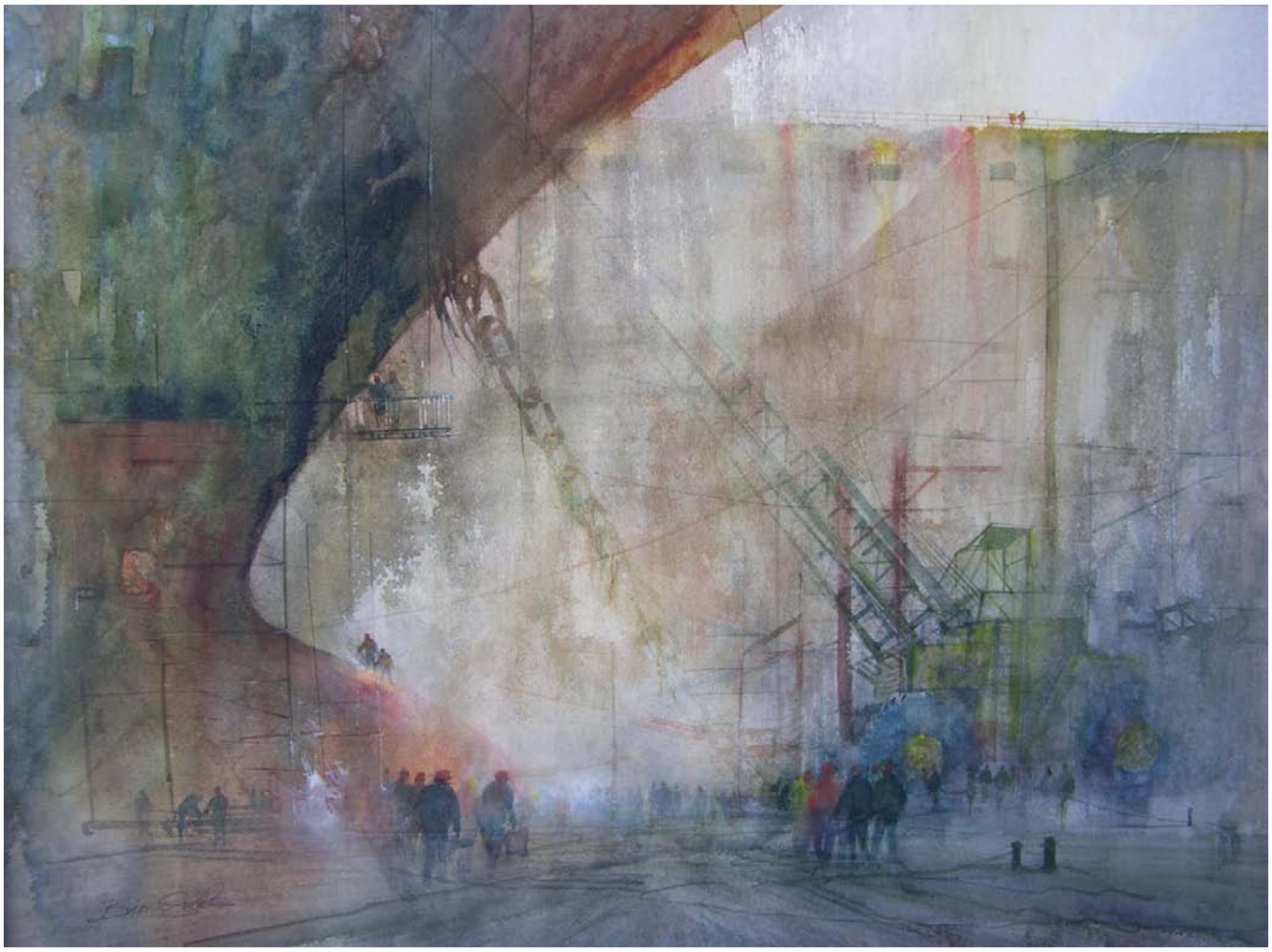
Brian Smith

Julian Halsby talks to the artist about his memorable year

Brian Smith won *The Artist* prize at the Royal Watercolour Society 2011 Open Exhibition and the Matt Bruce Memorial Award at the Royal Institute of Painters in Watercolour 2011 Open Exhibition. Like many successful artists, Brian came to watercolour painting through commercial art rather than through an art school education. 'I took my art A level when I was 15 and at 17 worked as an assistant at a London art studio, where I was promoted to trainee illustrator and encouraged to draw the human figure.' He learnt by observation, experience and hard work, three qualities that have remained with him. In 1976 he went freelance and worked in his own London studio for the next 21 years. 'At that time I was always busy, often finishing commissions overnight, living by the seat of my pants. I was often employed by architects or estate agents to produce architectural perspectives of developments to enable sales before completion. I worked for many advertising agencies producing images for newspapers or storyboards for TV advertising. The advertising world was exciting and demanding. I think that my commercial art training and experience has been vital to my later success as a fine artist, giving me a broad range of abilities'.

In 1995 Brian opened a residential art school in Eastbourne, and he teaches further afield in Tuscany, France, Menorca, India and the Far East. 'I enjoy teaching and encourage my students to work on the spot as much as possible. I know that this can be daunting at first, so I suggest that people use sketchbooks to begin with. My own paintings are a mixture of open air and studio work, but I believe that working from life has enabled me to learn and develop my techniques to encompass both *plein-air* and studio work.'

Fighting the Elements, watercolour, 27½×35½in (70×90cm).
'This is rather different subject matter for me. I was impressed by the sheer scale of this huge ship in dry dock, which I have tried to capture, as well as the sunlight coming through and the people working in the foreground.'



In Need of Attention, watercolour, 23¾×33½in (60×85cm).
'I was interested in the architectural setting, the scaffolding and the group of musicians and tourists. Note the girl feeding the pigeons'.
Winner of *The Artist* Award at the Royal Watercolour Society Open Exhibition 2011

'For me watercolour painting is all about the contrast between thick and thin pigment and wet and dry paper'

Watercolour work

Brian paints mostly in watercolour, using three watercolour papers: Saunders Waterford, Arches and Two Rivers paper, 140lb (300gsm) but occasionally goes up to 300lb (640gsm). He does not stretch the paper but tapes it all round to a piece of plywood. He then lays in his drawing in pencil being careful to establish the eye level line: if this is high in the composition, the foreground of the picture becomes more important. 'I work in the studio from sketches done on the spot, often in watercolour, and sometimes from photographs, which are useful as aides-mêmoire. I always use my own photographs, but they are only useful in the first stages of a watercolour. I generally find sketchbooks more useful than photographs because I have actually stood on the spot and analysed the scene in pencil and watercolour over a period of time. I almost always start with the sky as this is the source of light within the picture, and then work down from top to bottom, rather than lying in broad washes over the whole paper'.

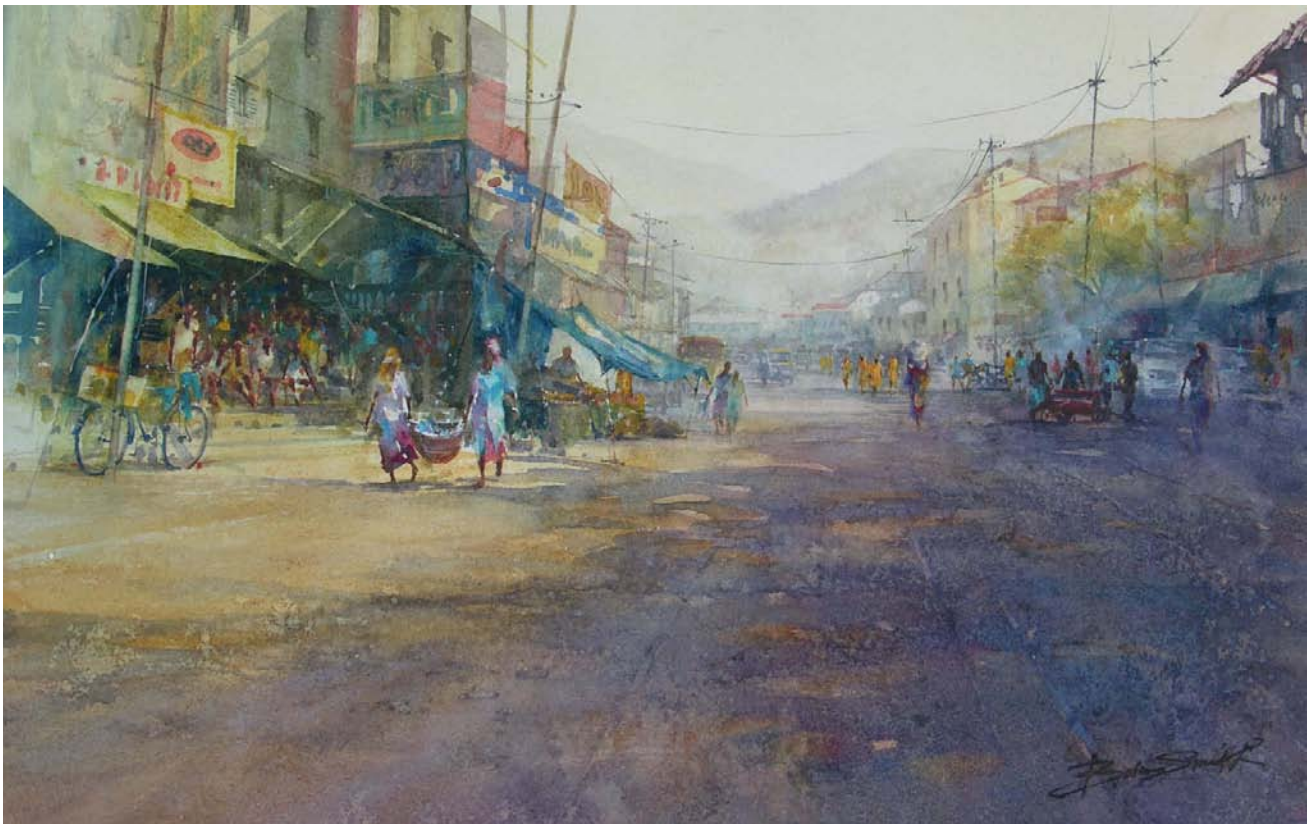
Colours

'For me watercolour painting is all about the contrast between thick and thin pigment and wet and dry paper. I mix my colours on the surface of the paper rather a palette, and admit to being a colourist rather than a tonal painter. I enjoy strong colours and contrasts and try to suggest shapes and colours in deep shadows. I tend to use a warm and cool version of each colour: raw and burnt sienna; raw and burnt umber; cerulean; cobalt; indigo; French ultramarine; I like to have brown madder, Winsor violet and Indian yellow as well as alizarin crimson and rose madder genuine. I rarely use yellow ochre as I find it too opaque. I also use neutral tint as a mixing colour. I mix all my greens except viridian, an artificial-looking colour which I find useful for depicting clothing, tarpaulins and canopies over restaurants. I use Winsor & Newton Designer Gouache bleed-proof white to give linear detail or small touches of light but my highlights are always the whiteness of the paper rather than body colour. I am interested in the way bleed-proof white gives opaque texture to pigments in contrast to their natural translucent qualities, but I use them sparingly'.

'I try not to use masking fluid which I find makes the painting rather stiff and formal, and prefer to lift out colour using cotton buds. I use an ordinary butter knife to push and drag pigment across the paper, sometimes indenting the paper with the edge of the knife. I find a spray gun very useful to break up pigments in order to give texture: these marks must complement the work, not draw attention. I use a selection of brushes, preferably Kolinsky sable sizes 10, 8 and 6

▲ ***Mediterranean Street Life,*** watercolour, 23¾×31½in (60×80cm).
'This is another painting about the bustle of life in a typical Spanish street. I enjoy the contrast between the deep shadows with the suggestion of people and the strong sunlight behind'

▼ ***Pilgrims, Kerala,*** watercolour, 17¾×23¾in (45×60cm).
'I decided to use this street for a demonstration of working on the spot. The final painting is based on my demonstration work and on some photographs, and I have slightly changed the actual view. I loved the sense of space, sunlight and colour'.
Winner of the Matt Bruce Memorial Award at the Royal Institute of Painters in Watercolour 2011 Open Exhibition



round, a 1¼ inch flat and an old hog, although I am always careful to hint at detail rather than state it, as I want to leave an element of mystery in my work. I probably only use about four brushes for any one picture and I use a mall stick to steady my hand for fine details and lines. I also use a scalpel to cut into the surface of the paper to create highlights'.

Acrylics

Brian does not work in oils but enjoys working on board and canvas in acrylics. He starts on a neutral tinted ground, laying in his drawing in watercolour as it can be washed off and changed easily. He then begins to build up his composition, always trying to leave some of the original ground showing through. 'I use Golden Acrylics which have very vibrant colours and I contrast areas of thick and thin paint. In acrylics the white of the paper cannot be used as a light source, so I have to create light with colour and tonal values. This is of course the major difference between working in acrylics and working in watercolour, but I do retain my watercolour technique of working fast. One big advantage of acrylics is that you can rub areas out and repaint, so making changes is much easier than in watercolour.

Subject matter

'My pictures are mostly about the hustle and bustle of life. I love painting street scenes, harbours, groups of people in restaurants or simply chatting together. My pictures tend to be non-specific; atmosphere is the most important part of a painting for me, coupled with strong sunlight and mysterious shadows. I also like to balance areas of interest where much is going on with broader areas of empty space. I like to allow the viewer to imagine for himself rather than giving too much detail, and I often use areas of misty sunlight to soften detail and create mystery'.

Influences

Brian finds much contemporary work difficult to accept and queries the necessity of writing explanations about a visual work that should stand on its own feet. His direct approach to painting is reflected in his choice of artists whose work has inspired him. 'I have always admired Russell Flint, particularly for his superb handling of buildings and architecture. His use of watercolour, at the same time accurate and loose, is also important for me. I have always admired the watercolours of Alvaro Castagnet, his technique is always exciting and daring. I also look at the work of Joseph Zbukvic, whose street scenes are full of movement and sunlight, accurate but never overworked. I have always admired the oils and watercolours of David Curtis, particularly for his handling of sunlight. Finally, one of my heroes is Turner whose watercolours radiate light and life'. TA

Hustle and Bustle, watercolour, 23¾×33½in (60×85cm).
'This studio painting is based on watercolour sketches made on the spot in Barcelona. I was attracted by the people milling around, and the high midday sun coming in from behind. The scaffolding on the building to the right adds interest'

Brian Smith runs classes for watercolour painters near his home in Blunham, Bedfordshire, and also travels around the UK, demonstrating and holding workshops at various art societies. See his website for further information: **www.briansmithartist.com**.

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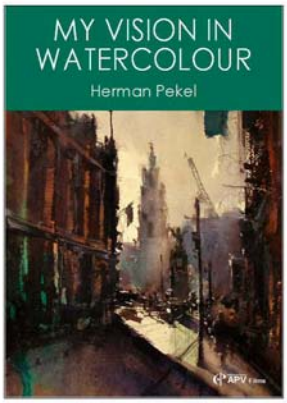

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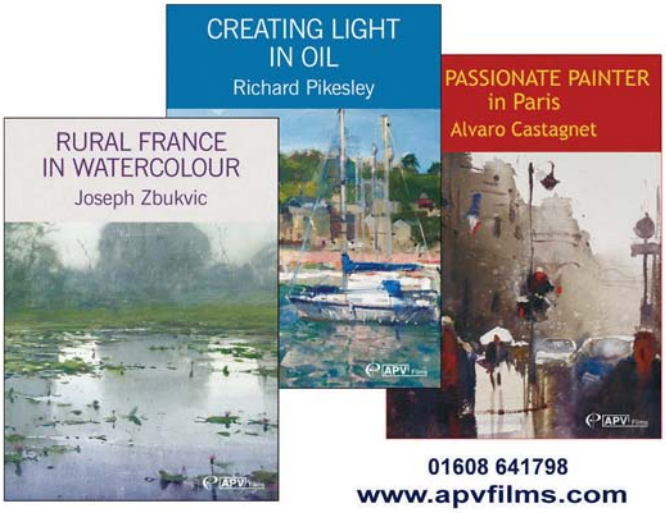

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Oil painting techniques: 1

A closer look at glazing

Martin Kinnear begins a new three-part series in which he looks at key aspects of oil painting practice on the assumption that you have painted for a few years or completed a practical course in oil painting

◀ Martin Kinnear applying a glaze

Before you read on I'd like you to bring to mind an Old Master painting, such as a Rembrandt or Turner, and something more modern – a work by Monet or Degas for example. What is the fundamental difference between them?

You might say colour, tone and subject; if you're more technically minded you might suggest that the materials used are very different, and you'd be right on all these counts. But for me, the fundamental difference between the Old Masters and Impressionistic painters is the richness and depth of the paint film. Old Master paintings are generally deep; Impressionist works are usually flatter. In this article we'll look at why most old paintings are lustrous and deep, and most Impressionist work isn't.

▲ A dry glaze or scumble

▼ Glazed sky

The art of optics

Flatness, or depth, in a paint film is created by managing the light flow through and from it. If light is allowed to penetrate the painting before returning to the viewer's eye it will look deep and lustrous. On the other hand, if light bounces straight off the top layer of the paint the work will look flatter and more solid. This interaction between light and opaque or translucent paint films has useful implications for modelling form, creating the illusion of light or depth in paint, and creating subtle optical colours.

From around 1450 painters treated these optical interactions in their work with the same care as they planned their subject, composition, tones or colours. It was only with the rise of new optical sciences, materials and fashions from

Glazing

In it's simplest form, a glaze is an unbroken translucent film of paint, applied thinly using a medium. Historically, the glazes were first used in mainstream European art to add colours over monochromatic underpaintings, at least in oils, although it's clear the idea has been around as long as painting itself. This simple technique of over-glazing monochromatic work lies at the heart of early European paintings by artists such as Titian, but the technique soon evolved into ever more ambitious processes that enabled artists such as Rembrandt and Turner to create work of unequalled luminosity, subtlety and depth. At the heart of these processes were a few simple materials and principles. These are:

- **Get the right paint and medium combination**

Glazes must be translucent to some degree. This in turn means the painter should use either a naturally translucent pigment, a translucent medium (or vehicle) to suspend the pigment in, or both.

- **Put any glazing passages over dry underpainting**

Glazes must be laid over a dry paint film or support. If the glaze is placed on to wet paint it will simply create a subtractive mix, rather than a separate optical layer. This has important implications for shadows and other passages of deep, luminous dark paint.

- **A glaze should be an unbroken film of colour**

Strictly speaking a glaze should be an unbroken film or sheet of translucent colour; a broken glaze creates a different optical effect that is similar to a scumble. Scumbles are generally stronger and can create livelier optical mixes than glazes, but have different uses in traditional oil painting. Think of scumbles and glazes as two ways of creating optical effects and use them, as the Old Masters did, in combination.

- **A glaze can't exist in isolation**

Glazes are translucent; therefore the colour they create will depend on the colour(s) underneath them. This makes them difficult to predict and hard to manage when speed or decisive painting is of the essence, such as when capturing a moment *en plein air*.

Raw glazing materials, dammar and beeswax

Study using bodied glazes, after Thomas Moran

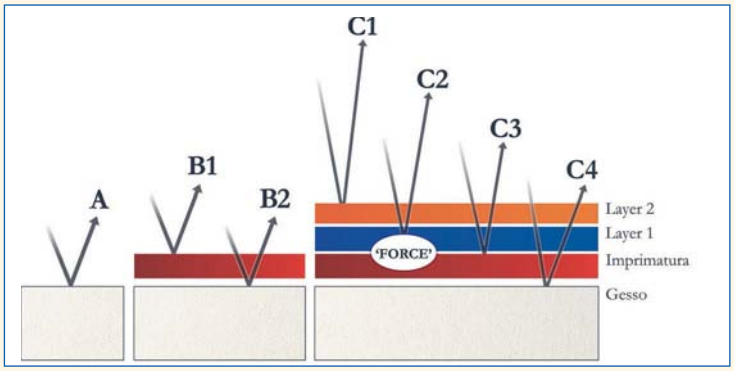
The anatomy of a glaze

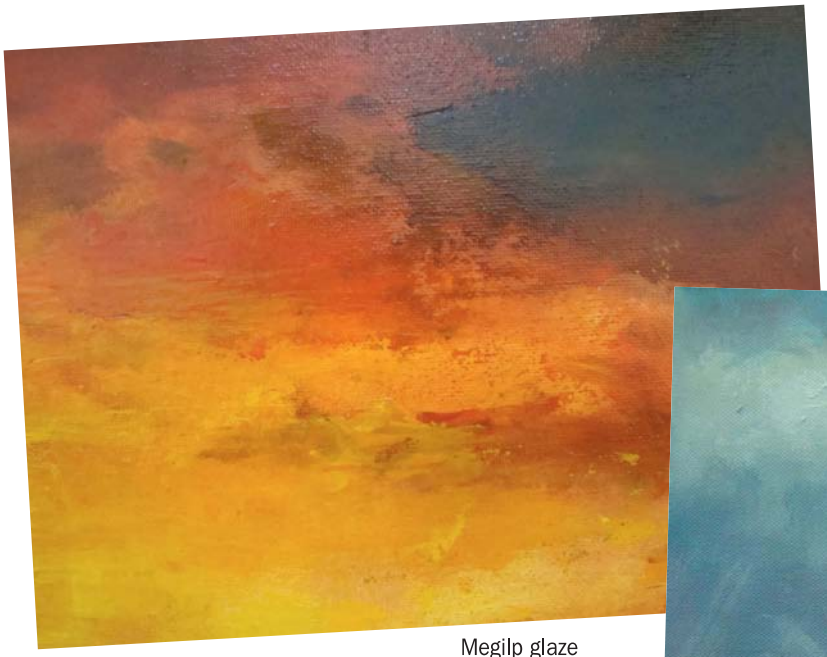
The illustration below shows how glazes work, both in isolation and sequence

Section A shows a totally opaque paint film – an unglazed area of opaque red iron oxide (PR101 Venetian red), for example. Light striking this passage simply bounces straight back, creating a flat, unified look to the paint film. This section equates to unglazed contemporary painting; while it shows the red paint in its purest and most saturated state, the surface will look flat and relatively lifeless.

Section B shows how light interacts with a simple glaze over a second solid colour, such as transparent earth red (synthetic iron oxide PR101) over titanium white (PW6). In this instance some of the light will bounce straight back from the surface of the glaze, creating a shiny glare, but most of it will pass through the red before bouncing back through it when it hits the opaque white base. This refracted light will create a sense of the red glaze being deep and luminous as it is, in effect, being lit from the back by the white underpainting. This section shows the simplest type of glaze, a single translucent colour washed over a unified and opaque underpainting. This type of simple glaze creates the brightest optical effect but can lack both subtlety and depth

Section C shows a more complex arrangement of glazes, each painted as the last one dried. The light that does not immediately refract off the surface of the painting passes through, or refracts off, each glaze in turn until it finally reaches the opaque base of the work before starting its journey back towards the viewer's eye. This section shows a common traditional arrangement of multiple glazes that can be found in a cross-section of paint on an Old Master. Clearly as more glazes are added both the optical depth and optical complexity of the passage increases, eventually reducing the clarity and purity of the paint layers to the point where they create a kind of indefinable smoky depth, or sfumato. If this method is overdone the painting will loose vibrancy of colour





Megilp glaze

'Flatness, or depth, in a paint film is created by managing the light flow through and from it'

Zinc white glazes

around 1850 that flatness and opacity assumed their current dominance in painting.

Modern painters seeking to emulate pre-Impressionist painting and get 'optics' into their works should start by mastering the principal technique used by the Old Masters to manage this process – glazing.

Refinements

For most Old Masters, the optical plan of a painting started by planning the picture by the optical depth and purity of colour they required in each of its main passages. When great luminosity and depth were required, the procedures outlined in examples B and C (left), could be combined by placing inter-spatial passages of opaque colours (usually white) within glaze layers – as in example C.

These white blobs sandwiched between the glazes act like mirrors that selectively prevent the onward passage of light to the base of the painting, whilst making the glazes above them more luminous compared with the areas that are not prepared in this manner. This allowed skilful painters to create incredibly deep, yet selectively luminous passages of paint.

Further refinements lay in the selection and combination of medium and pigment for each glaze layer. A coarse granular pigment, or one adulterated with a filler with those properties, will create a different optical effect from a fine translucent one. Similarly the turbidity and thickness of each glaze layer can be fine-tuned by the medium used to carry it – for example, wax megilp, such as Gamblin, versus copal resin.

Once the glazes were laid down, selected passages of pure, unglazed paint could be added to create bold, impact-full statements, before the whole was unified with a clear upper layer of varnish.

As with all of these things, success in glazing is a result of being shown how to do it and then routinely using the technique. Once paint became easily available in ready-to-use tubes, the tradition of learning, in a studio, to plan each passage of paint as a pigment and medium glaze combination fell into decline, and the habit of planning 'optics' in painting passed away with the last wave of pre-Impressionist painters. TA

In this painting, glazes were used to create light effects

Martin Kinnear is a professional oil painter. He specialises in teaching both contemporary and traditional oil painting techniques, including glazing, at the Norfolk Painting School. For more information call 01328 730203 or e-mail jane@norfolkpainting school.com.

Drawing the line

Ian Sidaway chooses a fine liner pen for his sketchbook drawings

Drawings made by using a simple black line on white paper have an inherent beauty, a quality that has long been recognised and exploited by artists. Charcoal, graphite or dip pen have invariably been the tools of choice, because subtle changes in line width and density are obtainable with all three. The amount of pressure applied, speed of application, and mark direction can all result in subtle changes to the line, adding both character and quality to the drawing.

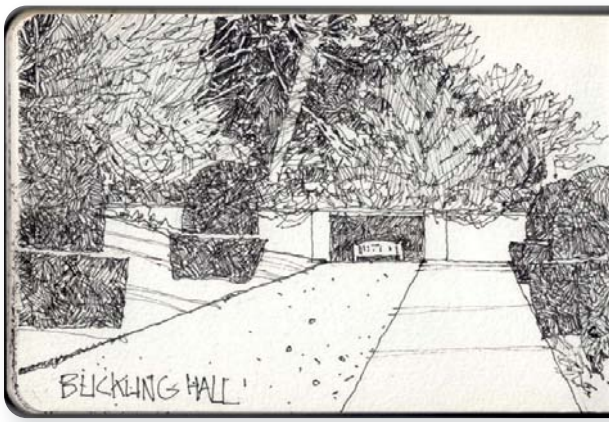
The black line of uniform width and density created by the fine liner traditionally favoured by draughtsmen, designers and architects may not, at first glance, seem to have as great a creative potential for the fine artist. But I find the fine liner not only remarkably adaptable and easy to use; it's capable of producing drawings that have qualities that are the equal of those made with other drawing tools, and it is one of my preferred drawing tools when travelling and working in a sketchbook.

Advantages

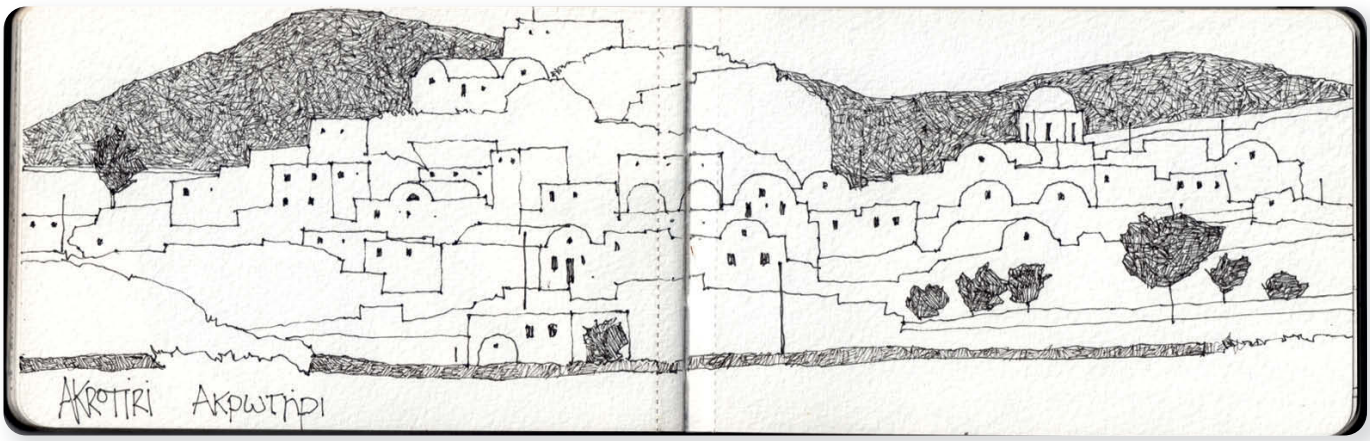
The fine liner has several things going for it, not least it is easily carried in a pocket. It is clean, easy to use without drawing attention to yourself and comfortable to use over a long period. It is available at many outlets, not just art materials shops, and it delivers a uniform line of uniform density for a considerable period of time before it begins to run out of ink.

About the pens

The ink used is water-based but waterproof, odourless and resistant to drying out if the cap is left off. It will not smudge or smear and can be worked over with watercolour or markers containing alcohol-based ink. Fine liners are available in a range of tip sizes, the finest being

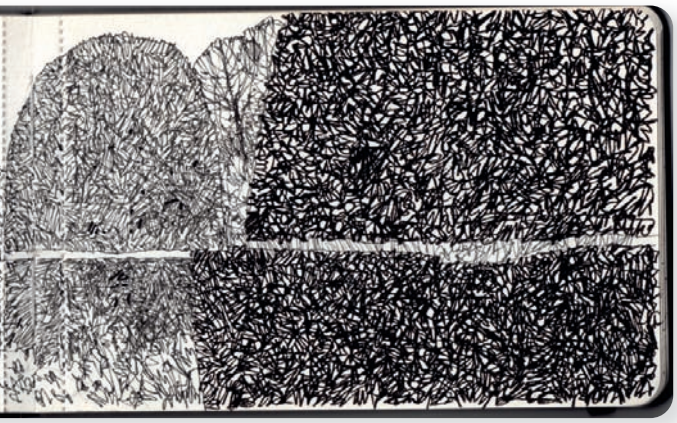


▼ ***Akrotiri, Santorini,*** fine liner pen, 3½×7in (9×28cm).
A dark hillside, a wall and a few trees frame this simple drawing of a cluster of houses and churches. The drawing is almost just a jumble of abstract shapes



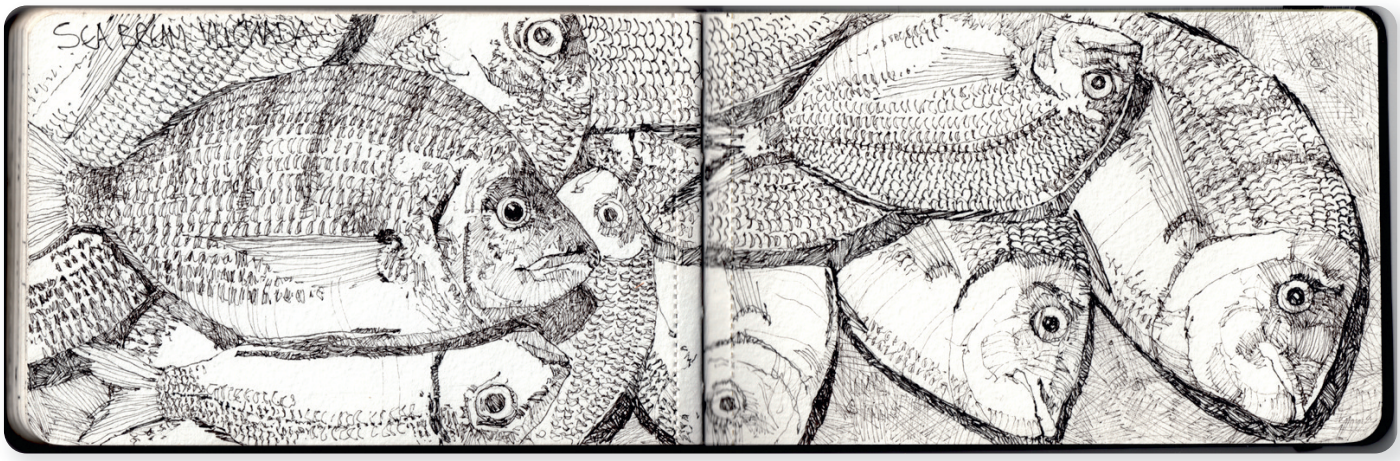
0.03mm, made by Copic. Most have plastic tips, but Rotring and Staedtler make pens with steel tips, which they call technical pens. With the exception of Copic, who make pens that can be refilled by inserting a new ink cartridge and fitted with new tips, fine liners are thrown away once empty. Very fine plastic tips can wear down with heavy use, long before the ink runs out, making pens with replaceable tips a good choice. The tell-tale sign of a pen getting low on ink is a lighter line that is sometimes intermittently broken. But do not rush to throw away a pen until it is completely empty as pens that are running low on ink can be used to create light subtle tones, something that can be

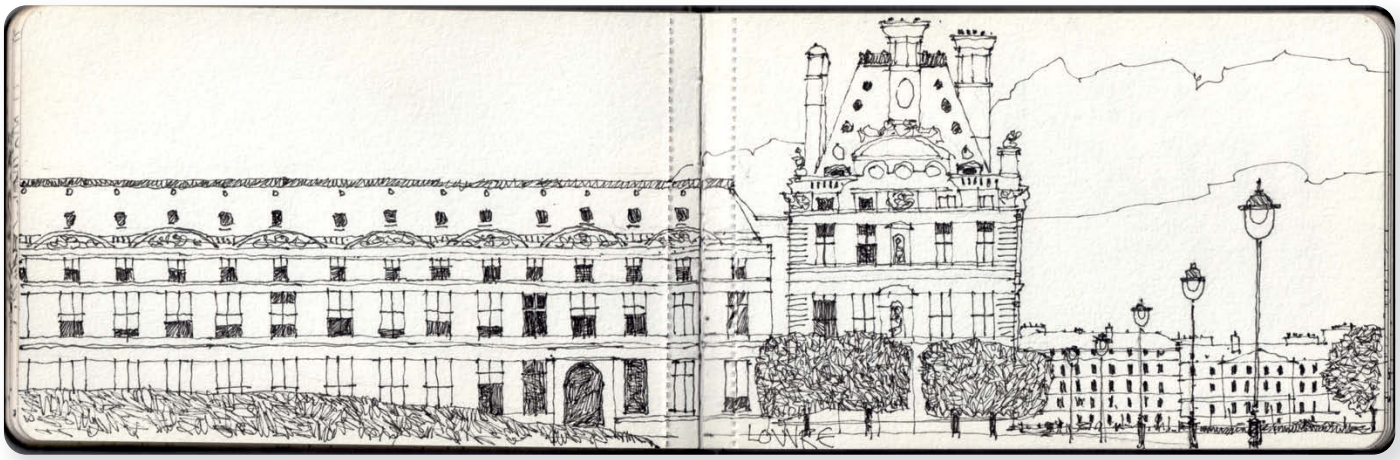
▲ ***Borough Market,*** fine liner pen, 7×5½in (18×14cm).
Here fun was had by playing around with the shapes created by the stacked cheese. The lettering did not exist but was added to add interest



◀ ***Bickling Hall,*** fine liner pen, 3½×7in (9×28cm).
The effects of linear and atmospheric perspective were exaggerated by using a thicker darker pen to draw in the yew shrub nearest to me

▼ ***Sea Bream,*** fine liner pen, 3½×7in (9×28cm).
Delicate line work was used to show the smooth pattern of scales on these fish. A few directional lines curve around each body to help suggest form whilst dark hard shadows bring the fish into relief





▲ ***Louvre Museum,*** fine liner pen, 3½×7in (9×28cm).
I invariably work across the spread. This long format can be problematical and makes you think creatively when composing drawings, so that the subject fits the format – here it was perfect for the subject.

difficult to achieve with a pen delivering ink at full strength.

Using the pens

Working with a range of pens with different tip sizes will give you greater scope to suggest both tonal variations and perspective. Tone is achieved by increasing the density of the marks whilst changes in aerial perspective can be hinted at by using a fine-tipped pen to draw distant elements and a pen with a thick tip to draw elements that are close.

As with any drawing process, the marks that you make are the visual vocabulary with which you form the image. In reality lines do not exist, they are a graphic invention that simply shows where one thing ends and another begins. But in fine liner drawings, lines are not only used to show the edges of things, they can also be used to describe texture, tone, detail and form. During the latter part of the 20th century this type of graphic representation went out of fashion. Prior to that period, due to restrictions in printing processes and cost, many artists, especially those producing work to illustrate books and other publications, were extremely adept at producing drawings that used line only. As a boy I admired the accomplished line drawings that illustrated telephone directories, the *Radio Times* and magazine articles.

'As a boy I admired the accomplished line drawings that illustrated telephone directories, the Radio Times and magazine articles'

Mark making

Strong, tentative, hesitant, firm, short, long, scribbled, precise, directional, staccato – the list of adjectives that describes the characteristics of many of the marks which can be incorporated into a fine liner drawing is long. Hatched and crosshatched lines that are scribbled or more carefully drawn are built up to describe tone, while directional lines will give clues to form. With practice an arsenal of descriptive marks can be learnt that will help to describe surface texture and detail.

Composition

In order to plan my composition and position the elements, I invariably make a quick sketch in pencil. This acts as a guide and helps avoid mistakes that are difficult to erase or disguise. The difficulty in disguising mistakes focuses the mind to

▼ ***Santa Maria de la Salute and the Dogana, Venice,*** fine liner pen, 3½×7in (9×28cm).
A simple panoramic view across the lagoon was essentially drawn in four tones. The result shows the atmospheric effect of working *contre-jour*

avoid them, and requires that a great deal of thought be given to every mark made. I use two different sizes 0.05 and 0.1 for sketchbook drawings and, occasionally, I might also use a thicker 0.7 or 0.8. I use refillable Copic Multi Liners, Pilot DR Drawing pens and Staedtler Pigment Liners. I have yet to have any problems with drawings fading, but my fine liner drawings are restricted to being made in sketchbooks. If you are planning to make drawings that are constantly on display it might be prudent to investigate the permanence of the inks. Sakura offer a range that uses archival quality ink.

Supports

Just as important as the pen is the surface upon which the drawing is made. To a certain extent this is subjective. For my own part I prefer a relatively smooth surface of medium weight that will allow the pen to move over the surface fast without snagging. In order to keep the line work crisp I also prefer a surface that is not absorbent. I have used Moleskine sketchbooks for many years, both for watercolour work and drawings. The standard sketchbook has a paper that is slightly cream in colour and the paper used in the watercolour sketchbook is white. I use both types for fine liner drawings and especially enjoy the long rectangular format offered by the watercolour sketchbook.

I have recently been introduced to a fantastic range of sketchbooks made by a company based in the USA. The Stillman & Birn sketchbooks are wonderful. They are available in five series, each of which contains heavy-weight paper suitable for different media. All sketchbooks as a wire bound version are available in a range of sizes, with three of the series available also hardbound. I found the paper used in the Alpha and Epsilon series perfect for fine liner drawings.

'Do not rush to throw away a pen until it is completely empty as pens that are running low on ink can be used to create light subtle tones'

Where to buy

The extensive choice of pens available in the UK can be found at Cult Pens, a mail order company: **www.cultpens.com**, telephone 0845 293 0515.

The complete range of Moleskine books can be found at **www.simplymoleskine.com.**

Stillmand & Birn sketchbooks are not yet available in the UK, but do have a look at the website: **www.stillmanandbirn.com.** TA

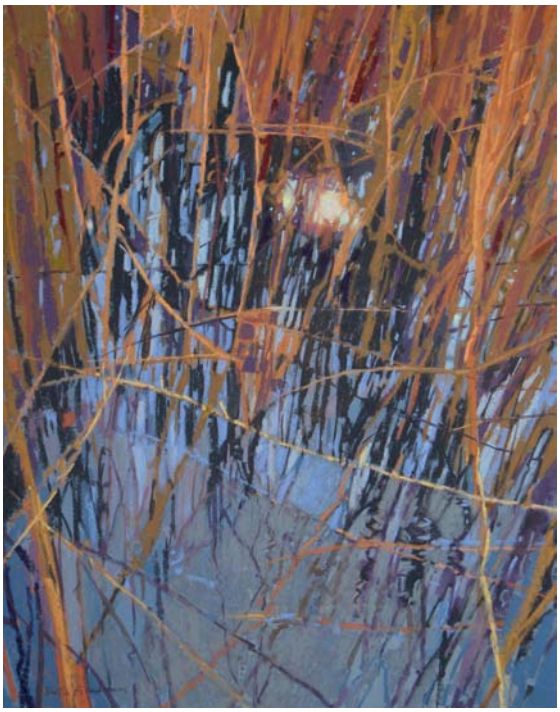
Follow Ian's fine liner drawing blog at: http://iansidawaydrawing.blogspot.com

▼ ***Norfolk Anemones,*** fine liner pen, 5½×7in (14×18cm).
A thin 0.05 fine liner was used to suggest the form and tone in this delicate drawing of flowers. Directional marks help suggest both form and texture

Awash with ideas

Sheila Goodman, one of the more recently elected members of the Pastel Society, has a wealth of inspiration on her doorstep, as **Ken Gofton** discovers

End of the Pier, pastel, 12×14in (30.5×35.5cm)



Sunlight in the Reeds, pastel, 21×17in (53.5×43cm)

The despairing cry 'I don't know what to paint' is one you'll never hear from landscape specialist Sheila Goodman. On the contrary, her complaint is the opposite, of having too many ideas and not enough time.

Sheila is fortunate to live close to the New Forest, and to the Hampshire-Dorset coast, between Southampton and Bournemouth. The subjects she particularly enjoys painting include trees, especially in winter, and water – rivers, water meadows, the sea in its quieter moods – and beach scenes. All of these are close to hand.

But then the number of potential subjects expands almost exponentially, because she is as happy painting a close-up. Says Sheila: 'In *End of the Pier* (above), the setting sun was to the right, so much of the building was in shade. I like the uncertainty of evening light. Shapes merge and become indistinct. Blue dominates because of the low light levels, which both emphasises the time of day and creates a mood.

'Similarly with *Sunlight in the Reeds,* (above right) there was just a glint of sunshine on the water which made the picture for me. This was just a small patch of reeds, but it took a long time to paint. It was the usual battle – a complicated subject which I wanted to simplify.'

Playing with shapes

These comments, relating to just two paintings, say a lot about Sheila's approach to her work. Having trained as a graphic artist, she is particularly fascinated by shapes and colour. Never content to stand still, she is also constantly seeking to advance her work, especially by simplifying her images. Sometimes she will revisit a painting after a period of weeks or months and seek ways to simplify it. The aim always is to use colour and shape to communicate her ideas, without cluttering the image with too much detail.

'I think my paintings are perhaps becoming more graphic, harking back to my roots,' she adds. 'But that is fine. People today are surrounded by graphic images, and understand them. We have to paint for our times.'

Because of her desire to simplify, and the delight she takes in playing with shapes, her work is also tending to become more abstract. The degree of extraction varies from painting to painting but is very evident in her demonstration of an allotment scene, *Shed and Poles* (right), her most abstract to date.

Working practice

On her forays for new subjects, Sheila takes a conventional sketchbook and cut-down sheets of Canson pastel paper, plus charcoal and some water-soluble crayons. She will also use her camera, partly to provide extra details that may be of use in creating an interesting composition.

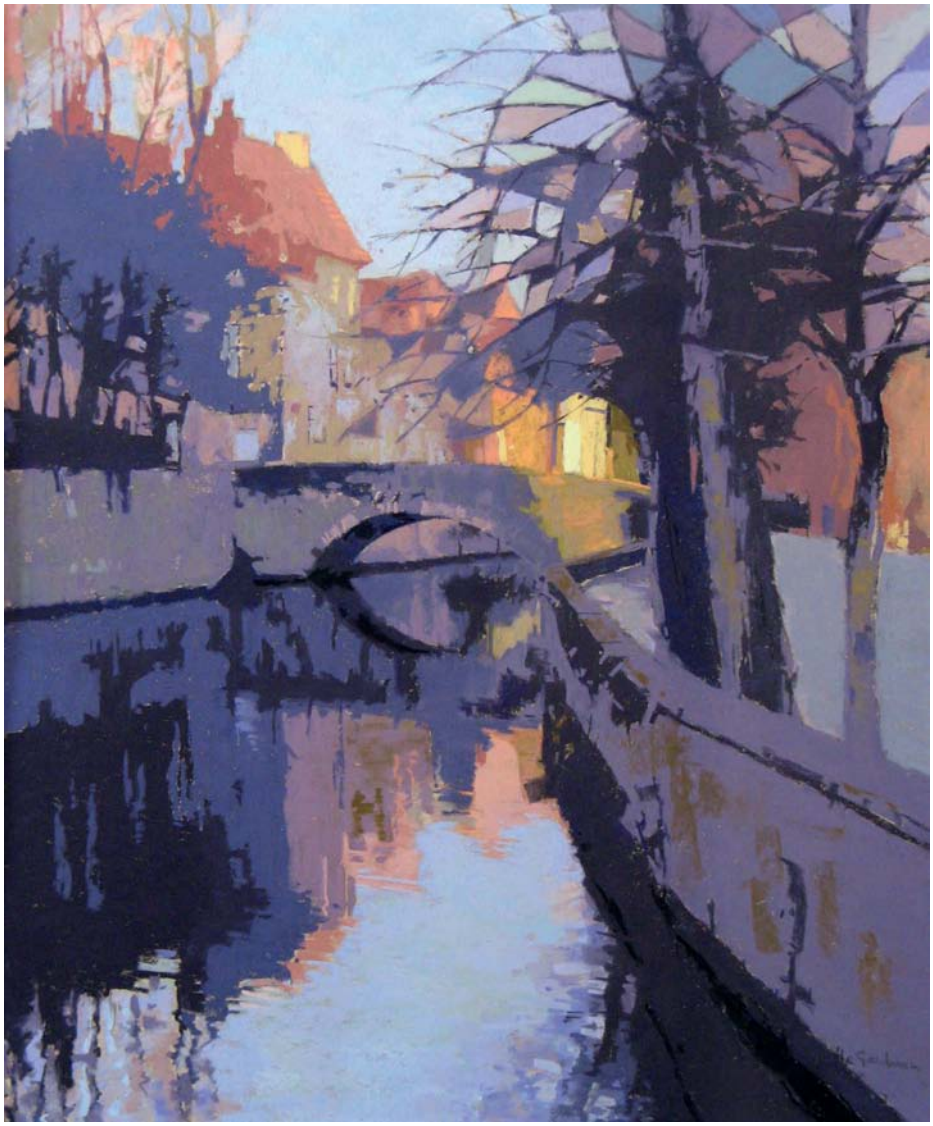
Back in the studio, she starts a new work by making several small sketches to determine the best composition. She also needs to decide at this stage what surface to work on, which influences the final

DEMONSTRATION *Shed and Poles*

ABOVE
STAGE ONE
Sheila Goodman writes: 'Allotments are a good subject if you take a particular interest in shapes and colours. Very often they can be seen as simple blocks of colours. For this initial drawing on location I used Caran d'Ache Neocolor water-soluble crayons. By adding water, you can create a wash, and because they are quite strong colours, I can relate them to my finished pastel paintings.'

ABOVE RIGHT
STAGE TWO
'I enjoy making collages from my drawings. Often I create them purely for the pleasure of doing it. The process helps me understand how to simplify shapes. Although there is not always such an obvious link, on this occasion the collage led directly to a painting.'

RIGHT
FINISHED PAINTING
Shed and Poles, pastel on paper, 11×8in (28×20.5cm).
'The strong vertical and horizontal lines, now clearly identified, helped to dissect the image further into blocks of colour, moving it towards the abstract.'



Bruges at Dusk, pastel, 21×18½in (53.5×47cm)

'This is one of my comparatively rare overseas paintings, but one that contains all my favourite subjects – water, trees and buildings'

appearance of the painting. Art Spectrum Colourfix and Fisher 400 are regular choices, with quite a lot of 'tooth' for gripping the pastel – mostly Unison or Sennelier – but she also works on mountboard, Canson Mi-Teintes pastel paper and watercolour paper.

Her first step is to establish the horizon line, and very lightly indicate the main masses. She then makes an underpainting in watercolour or thin acrylic. This can appear quite abstract. In part it is to provide a background colour if she has selected a white surface. It can also be about indicating warm and cool colour temperatures.

'I then start to position the dark tones, using the side of the pastel and pressing quite lightly at this stage,' Sheila explains. 'If there is an area of contrast, with dark and light next to each other, I might want to indicate that quite early, so that I can see the difference between the tones.

'From there on, it is a question of lightly blocking in the main tonal shapes while I establish the composition in colour. I gradually use more pressure as I build up, and move from the larger areas to the smaller, and finally to the detail.

'I pay a lot of attention to the colour, trying to achieve a more subtle effect in large areas by working in closely related colours. You can see this in *End of the Pier* (page 28), where I've placed some lilac in the sky and also different shades of blue and green as well as some lilac in the sea.

'I've also done this in *Bruges at Dusk* (above). This is one of my comparatively rare overseas paintings, but one that contains all my favourite subjects – water, trees and buildings. It also shows why I like winter trees. I love the negative shapes formed by the twigs and branches, treating them as separate area of colour which balance the whole.'

The approach is similar in *Trees on the Beach* (top right). It was another case, says the artist, where the negative shapes were of as much interest to her as the positive shapes. On the left hand side, about a third of the way down, there's a mass of blended pink and violet, topped by pale blue-green, and visible between the branches, which is a distant headland.

Other patches of colour among the trees are more difficult to decipher, but they work because they lead the eye down to the figures on the beach. It's no bad thing to leave some areas of a picture unexplained – they invite the viewer back to take a further look.

There are glints of unexpected colour, too, in *Forest* (right), but Sheila explains that dappled sunlight and shade created both warm and cool colours among the leaves and branches. 'The forest also gave me contrasting shapes of strong verticals against flowing curves.' The result is clearly a woodland scene, with pale tree trunks in the foreground and a more distant, and therefore more muted, tree to the right. However, the painting is very much about the shapes and has quite an abstract feel.

Influences

When she discusses the long list of artists she admires, it is no surprise to hear that it includes Cézanne, Rothko for his love of colour, Kandinsky for his simplified landscapes before he became a pioneer of

Trees on the Beach, pastel, 10×15in (25.5×38cm)

pure abstraction, and Mondrian, who progressively simplified his images of trees until he was left with geometric shapes in primary colours.

'I am moving more towards abstraction, but I don't believe I will become entirely an abstract painter,' she says. 'It is a matter of degree. After all, we are all abstract artists to a greater or lesser extent – we all have to simplify what we see.' TA

Forest, pastel, 8×12in (20.5×30.5cm)

Sheila Goodman

Sheila qualified in graphic design at High Wycombe College of Art. She worked for a number of London design agencies, and continued as a freelance designer on moving to Hampshire. However, as galleries showed increasing interest in her paintings, she gradually changed over to a career as a full-time artist.

She became a member of the Society of Women Artists in 1995, and was elected to membership of the Pastel Society UK in 2011. She will be represented at the Pastel Society's 2012 exhibition at the Mall Galleries, London, from February 14 to 25. Information about submitting works is available in the pullout guide to open competitions and exhibitions in this issue, and www.thepastelsociety.org.uk. More information about Sheila can also be found at **www.sgart.co.uk.**

What a pen and ink

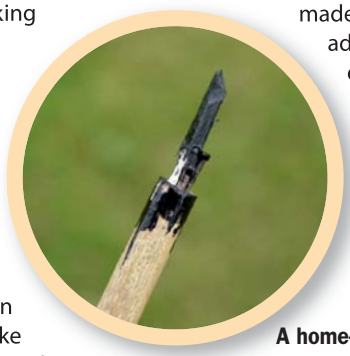
John Hoar demonstrates that pen and ink can add dynamism and structure to a watercolour painting

John Hoar in action

Pure ink and watercolour – or monochrome wash, which is the same thing only using one colour, usually sepia or sanguine – is a very old method of making a painting in the most economical way and even at speed. The line describes the shapes and can also be used to indicate texture and shadows. A famous watercolourist once said that he couldn't understand why more amateurs didn't use this method, as it is so easy. It is particularly effective when tackling complicated buildings, as these can be quite challenging when using brushes alone.

Making a quill pen

Traditionally the pen used was a quill or a metal nib and there's nothing wrong with these if you can get them. Nibs have one drawback – they have a very even line and much is therefore left to the draughtsmanship of the artist. I prefer to use either a sharpened twig from the hedge or a matchstick, sharpened with a craft knife and stuck into an old pen holder or narrow piece of bamboo – the sort of garden canes most people have knocking around are ideal. Just cut the bamboo into roughly 8in (20.5cm) lengths and insert the matchstick in the soft pithy centre (right). This gives an uneven charcoal-like line and, if cut as a wedge shape, can also be used to give a thick black mark that is useful for cast shadows or the black areas of windows and doors. It is also perfect for indicating the textures of trees and roofs when very quickly scribbled across the surface of the paper.



A home-made quill pen
This shows the bamboo stick with the matchstick attached. It's sometimes necessary to wedge the matchstick using a couple of panel pins. It doesn't look very beautiful, but it works

I recommend sitting down to do the preliminary work with your paper firmly attached to a board on your lap. An easel does not give you a firm enough surface or control for this type of work.

Working method

First of all, make a rough pencil sketch of the subject. If you are confident enough you can dispense with this stage because a drawing always looks better if it is spontaneous. Never mind if the result looks wonky – that is all part of the process. Remember you are not making a photographic likeness but a painting. If you do make a pencil drawing first, make sure you have the general shapes and proportions in place so that the pen can do most of the work and, at the same time, give vitality to the drawing. I draw with Indian ink, which is black, waterproof and thick, and can be diluted with water if it is not flowing easily off the matchstick on to the paper – it is important to have an easy flow of ink.

When you start to apply watercolour, the simplicity of the method is at once made clear – it is just a matter of adding colour to the already very descriptive drawing. The process is not unlike adding colour to an old black-and-white photograph, although with a few more nuances. For the sake of simplicity it is advisable to use a limited palette – reds, yellows and blues straightforwardly mixed give quite enough colours and hues.

I hope I have shown you how exciting pen and ink, added to your watercolour, can be. It gives a painting dynamism, structure, contrast and a special magic that no other form of watercolour painting can provide. TA

John Hoar's limited palette

My simple palette for ink and watercolour work is:

- Winsor & Newton Payne's grey – for blue. When watered down it actually looks blue, but not so vivid that it fights the pen and ink work. Not all Payne's greys are the same, so stick to Winsor & Newton, which is a particularly 'blue' version.
- Raw sienna – for yellow
- Burnt umber
- Light red

John Hoar's paintbox

DEMONSTRATION *Parish Church, Long Melford*

The subject of this painting is the fabulous parish church in Long Melford, Suffolk. The cottages on the left and the old almshouses on the right are suitable subjects for line and wash because of the fiddly aspects, such as doors, windows and chimneys.

STAGE ONE

I sketched the subject, using my pen and Indian ink

STAGE TWO

The completed pen and ink drawing. You can see how ink has been used to suggest the texture of the tiled roofs and that of the dark trees under the tower. The tower and the rest of the church were also hatched over to create the feeling of old stone. On the right the shadow on the side of the almshouses is a dark, black mark. Passers-by and cars are also included to give the necessary scale but are not drawn with very much detail. This is important because the unity of the painting must be maintained – we don't want the viewer distracted by huge amounts of irrelevant detail.

It is worth pointing out that windows tend to be dark on the lower floors of buildings because they reflect what is opposite them – and that is usually dark. Upper windows generally reflect the sky and are therefore lighter. Doors are also fairly dark whatever their colour, in contrast to the brick or stonework that usually surrounds them. Porches also add to this effect. There are also dark areas under the eaves. Chimneys are very often dark too, contrasted against the sky. All of these features give life to the finished painting and, with pen and ink, they can all be taken care of at this early stage of the proceedings

STAGE THREE

I began to apply the watercolour. The sky is a simple watery wash of burnt umber put on very wet. This mix is also used initially for the foreground – an area where nothing much happens. The activity in this painting all takes place in the middle ground. Always try to have areas in your paintings which are quiet and restful so that the eye does not have to dart all over the place. Too much information in a painting is to be avoided

FINISHED PAINTING

Parish Church, Long Melford, ink and watercolour on Bockingford 140lb (300gsm) Not, 15×22in (38×56cm).

The cottages have been given their local colours, the church is a silhouette (more or less) in the background, and the very dark yew trees at the edge of the cottages add drama. The trees were painted with a mixture of Payne's grey and burnt umber, which makes a very dark green. Payne's grey was also used for the cast shadows under the eaves, the shadow cast by the almshouses across the street and the long shadows in the foreground. These tend to push the composition back giving distance without too much effort

Lodge Gates, Melford Hall

In this ink drawing of the lodge gates to Melford Hall I tried to give a feeling of texture to the brickwork and body to the nearby trees

Lodge Gates, Melford Hall, ink and watercolour on Bockingford 140lb (300gsm) Not, 15×22in (38×56cm)

John Hoar's latest DVD Line, Wash and Watercolour *is available from Town House Films, price £27.95 inc p&p;* **www.townhouse films.co.uk;** *telephone 01603 259441.*

Prizes and competitions

Oliver Lange takes a detailed look at the BP Portrait Award to find out what makes a winning painting

The Portrait Award, now in its 33rd year at the National Portrait Gallery and 23rd year of sponsorship by BP, is a highly successful annual event aimed at encouraging artists to focus on and develop the theme of painted portraiture within their work. It is generally acknowledged to be the most prestigious portrait competition – a showcase for new talent, celebrating and promoting the very best in contemporary portrait painting. With its substantial prize fund and a high profile exhibition and tour, the Award continues the National Portrait Gallery's long tradition of championing the work of the finest portrait painters.

The 2011 Award attracted 2,372 entries, mostly from the UK, but also including 728 international entries. The paintings were judged by a panel consisting of Sandy Nairne, Director, National Portrait Gallery, London (Chair); Paul Emsley, artist and BP Portrait Award First Prize Winner 2007; Jonathan Jones, art critic, the *Guardian*; Iwona Blazwick OBE, Director, Whitechapel Gallery, London; Rosie Broadley, Associate Contemporary Curator, National Portrait Gallery, London; and Des Violaris, Director, UK Arts and Culture, BP.

Skill with an edge

Paul Emsley has been on judging panels for a number of open competitions. 'Judging the BP was a big task,' he says, 'but I was extremely impressed with how the National Portrait Gallery had organised and arranged everything. There are two stages to the selection process, over two days. On the second day we were left with roughly 250 paintings from which we arrived at the final 50 or so for exhibition.

'Each work is given an absolutely fair airing. There are some works which you instantly know are not up to standard, while others are obviously impressive or might need thinking about or discussing. As a judge, you have to evaluate everything objectively. As long as there is a very strong feeling on the part of one judge which we can all understand, or alternatively enough support from three or four members of the panel, then the work will go through. No individual member of the panel has more influence than any of the others: it is very well balanced.

'Although most portrait painting today still relies on observation and drawing skills, this does not mean that it must look traditional, that it must be in the manner of Sargent or a similarly acclaimed artist. In general the portraits that do well in the BP Award are works that show very good drawing skills, but they also have something about them which gives them an edge, which makes them more contemporary, more interesting. They are technically strong but they transcend that quality so that they become something with an emotional or intellectual power.'

The prizewinners in the BP Portrait Award are normally short-listed in April and announced in June. The winner of the BP Portrait Award 2011 was 57-year old Dutch artist Wim Heldens (left). He won £25,000 and a commission, at the National Portrait Gallery Trustees' discretion, worth £4,000. The second prize of £8,000 went to Louis Smith, for *Holly*, and the third prize of £6,000 to Ian Cumberland, for *Just to Feel Normal*. There was also, for the fifth time, the BP Young Artist Award of £5,000 for the work of an artist aged between 18 and 30. This was won by Sertan Saltan, for *Mrs Cerna*.

Wim Heldens ***Distracted,*** oil on canvas, 29½×21¾in (75×55cm). © Wim Heldens. Winner of the BP Portrait Award 2011.

Case study

Wim Heldens is a self-taught professional artist who lives in Amsterdam. He was a BP Portrait Award exhibitor in 2008 and 2010, and his work has been shown in numerous group and solo exhibitions in Europe and the United States. The sitter for his winning portrait, *Distracted*, was Jeroen, a 25-year old philosophy student who Wim has

painted many times in the past. 'I have been fascinated with painting Jeroen in all stages of life,' he says. 'In this painting the simple white studio walls are used as a framework for the composition, focusing on the sitter with the light from the window.

'Being a painter who is more of a doer than a thinker it is very hard for me to explain what I try to capture. I paint from intuition, trying to paint what touches me deepest. As Edward Hopper said: 'If you could say it in words, there would be no more reason to paint.' I paint what I 'feel' with my eyes and maybe it is for other people then to tell what I have captured.

'To have my work selected has meant a lot to me. I have found that it really puts you on the map as an artist. To be first-prize winner has made me a famous artist overnight in my home country. I have had invitations for newspaper, radio and television interviews, and even received an invitation for a lunch with the Prince and Princess. The big story about me now is how I have been ignored for so long but then won the portrait award in London – kind of hilarious to me, but very satisfying!

'It is hard to give advice to other artists, because this is a really tough competition to enter. Only a few paintings get selected each year. I know that if you get rejected, you feel crushed and devastated because for you that was your very best painting. But I would say give yourself some time to get over the rejection and then try again the next year – again of course with your very best painting.'

BP Portrait Award 2012

Entry is open to all artists aged 18 and over. Call for entries is from mid-December 2011 to early February 2012, exact dates still to be decided at the time of going to press. For details, see page 37, and the National Portrait Gallery's website: www.npg.org.uk.

the artist OPEN EXHIBITIONS & COMPETITIONS 2012

PLEASE NOTE
These listings are in chronological order according to the month in which the event will run. Handing-in dates are highlighted in red.

FEBRUARY

Royal Watercolour Society Contemporary Watercolour 2012

Venue: Bankside Gallery, 48 Hopton Street, London SE1 9JH.
☎ 020 7928 7521
Details: Open painting competition organised by the Royal Watercolour Society to celebrate watercolour as a vibrant medium and encourage innovation in the use of water-based media on a paper-based support and to stimulate fresh approaches to watercolour. This year all entries are to be submitted digitally via the RWS website, uploaded as JPGs, not supplied on CD or DVD. Entries must be in water-based media: watercolour, gouache and acrylic; entry fee, £12 per work. Awards and prizes include purchase prizes and cash awards of £1,000 and £500.
Exhibition dates: February 24 to March 14.
Submissions deadline: January 11;
Handing-in: February 19 and 20.
Contact: Send sae for entry form to RWS Open, Bankside Gallery; address as above; or download from www.banksidegallery.com; www.royalwatercoloursociety.co.uk

The Royal Scottish Society of Painters in Watercolour (RSW)

Venue: The Upper Galleries, The Royal Scottish Academy Building, The Mound, Edinburgh EH2 2EL.
Details: 132nd annual exhibition of the Royal Scottish Society of Painters in Watercolour. Works in water-based media only, on paper or board and mounted under glass. Prizes include £3,000 Alexander Graham Munro Travel Award for artists under 30 on January 1, 2012, and 11 other prestigious awards. Charity No: SC007247,
Exhibition dates: February 4 to March 1.
Handing-in: January 16.
Contact: Schedules and labels available now from Lesley Nicholl, The Royal Scottish Society of Painters in Watercolour, 5 Oswald Street, Glasgow G1 4QR; note schedules not downloadable from website. Or email, with details of postal address: rsw@robbferguson.co.uk; www.rsw.org.uk
☎ 0141 248 7411.

Visual Arts Scotland

Venue: Upper Gallery, Royal Scottish Academy, Edinburgh, EH2 2EL.
☎ 0131 225 6671
Details: Annual open exhibition of fine and applied arts. Submissions may be in any discipline: painting, sculpture, printmaking, ceramics, glass, photography, installation and jewellery. Non-members may submit up to two works of any size. Prizes and awards totallling £4,000. Entry: £12 per work, plus £10 hanging fee.
Exhibition dates: February 4 to March 1.
Handing-in: January 16, 12–7pm; January 17, 10am to 4pm.
Contact: Download schedule and application forms from: www.visualartsscotland.org. Enquiries: Rebecca Pollard, Administrator, Visual Arts Scotland, 12 Rosevale Place, Edinburgh EH6 8AP.
☎ 07979 924744.
info@visualartsscotland.org; www.visualartsscotland.org; www.visualartsscotland.blogspot.com.

Black Swan Arts Open

Venue: Black Swan Arts, 2 Bridge Street, Frome, Somerset.
☎ 01373 473980
Details: Biennial open art competition and exhibition with prizes up to value of £1,000; People's Choice Award. Digital submission only, see website for full terms and conditions and application forms. Entry: £10 per work.
Exhibition dates: February 11 to March 31.
Submissions deadline: January 10.
Contact: Black Swan Arts, 2 Bridge Street, Frome, Somerset, BA11 1BB. www.blackswan.org.uk.

Royal Society of British Artists (RBA)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: All media including sculpture and original prints. Over 20 prizes. A maximum of six works may be submitted, three of which can be original framed prints; all must be for sale. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: February 29 to March 10.
Submissions deadline: December 15, 12 noon.
Handing-in: January 13 and 14, 10am to 5pm.
Contact: Download registration pack from: www.mallgalleries.org.uk or send A4 sae to RBA, 17 Carlton House Terrace, London SW1Y 5BD.

Royal Institute of Painters in Water Colours (RI)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Watercolour or any water-soluble medium accepted; any use of acrylic must be treated as watercolour and paintings must be glazed and not on hardboard. Prizes include Winsor & Newton Young Artists Awards. Up to six paintings may be submitted. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days. All work must be for sale, minimum price £300.
Exhibition dates: February 29 to March 10.
Submissions deadline: January 5, 12 noon.
Handing-in days: January 27 and 28, 10am to 5pm.
Contact: Download registration pack from www.mallgalleries.org.uk or send A4 sae to RI, 17 Carlton House Terrace, London SW1Y 5BD.

Royal Birmingham Society of Artists Spring Open All Media Exhibition

Venue: RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.
☎ 0121 236 4353
Details: All media accepted except photography; maximum of three 2D works and six 3D works may be entered. Various prizes. Fee of £13 per 2D item, £13 for two 3D pieces. Hanging fee £15 for works up to 60cm in any one dimension, £23 for works over 60cm in any one dimension.
Exhibition dates: February 29 to March 24.
Closing date for return of entry forms: February 22.
Handing-in day: February 26.
Contact: For entry form send sae to RBSA Gallery, address as above. Forms are downloadable from: www.rbsa.or.uk from January 15.

MARCH

Lynn Painter-Stainers Prize

Venue: Mall Galleries, The Mall, London SW1.
Details: Annual prize to highlight and encourage the skills and techniques involved in creating representational

OPEN EXHIBITIONS & COMPETITIONS 2012 CONTINUED

painting, with a strong focus on paintings created from direct observation. Open to artists born or resident in the UK. Prizes total £25,000, with a first prize of £15,000, five runners-up prizes and a Young Artist award. Up to four original paintings may be submitted. Handing-in at the Mall Galleries, London, with regional collection points throughout the UK.
Exhibition dates: March 28 to April 5.
Submissions deadline: February 18.
Contact: Download entry forms from www.parkerharris.co.uk, or send SAE for entry pack to LPS 2012, Parker Harris Partnership, PO Box 279, Esher, Surrey, KT10 8YZ; email: lps@parkerharris.co.uk;
☎ 01372 462190

Bath Society of Artists

Venue: Victoria Art Gallery, Bridge Street, Bath.
☎ 01225 477244
Details: 107th annual open exhibition of works in all media except photographs; two works may be submitted.
Exhibition dates: March 31 to May 19.
Handing-in day: March 24, 10.30am to 4.30pm at the Victoria Art Gallery.
Contact: Download entry forms from: www.victoriagal.org.uk, collect from gallery from February or send A5 sae to the Secretary, Judith Constantine, Grooms House, Upper Lansdown Mews, Bath BA1 5HG.

APRIL

Society of Botanical Artists

Venue: The Lecture Hall, Central Hall Westminster, Storey's Gate, London SW1.
Details: Annual open exhibition. This year's theme is 'Botanical Celebration'. Entries are accepted in all media, including ceramics, glass jewellery and 3D work.
Exhibition dates: April 20 to 29.
Handing-in day: February 27.
Contact: SBA, 1 Knapp Cottages, Wyke, Gillingham, Dorset SP8 4NQ; pam@soc-botanical-artists.org.
☎ 01747 825718

United Society of Artists

Venue: Menier Gallery, 51 Southwark Street, London SE1 1RU.
☎ 020 7407 3222
Details: Non-members may submit 2D work in all styles and media; some 3D sculpture and ceramics accepted, but not photography. Up to six works may be submitted at £10 per work. This year there is an optional Olympics theme, with a prize for the best entry. Please refer to website for possible changes to terms and conditions: www.united-artists.org.uk.
Exhibition dates: April 16 to 21.
Handing-in day: April 14, 10am to 12.30pm.
Contact: Submission forms will be available to download from website: www.united-artists.org.uk, or by email from Exhibition Manager Ged Rumak: gedrumak@hotmail.co.uk, or write to 68 Springdale Road, London N16 9NX.
☎ 020 7690 8102

MAY

Faith in the City

Venue: Dorset Gardens Methodist Chuch, Kemptown, Brighton BN2 1RL
Details: Open exhibition on the theme 'Rythm of Life' also includes poetry on the same theme. Entries do not have to be religious but must be suitable for display in a church. 2D work in all styles and media accepted; maximum size 90×120cm. Poetry can be submitted by email or on A4 card, ready to laminate; send to 31 Arundel Drive West, Saltdean, Brighton BN2 8SJ. For entry forms for paintings and poetry, and submission information, email FaithInTheCity.DG@googlemail.com. £5 per entry; 15 per cent commission is taken on sales.
Exhibition dates: May 5 to 27, weekends only. Weekday parties by appointment.
Handing-in: April 17, 11am to 3pm.
Contact: For entry forms and information, email FaithInTheCity.DG@googlemail.com, or telephone Shirley Veater on 01273 306003.

Staffordshire Open

Venue: Shire Hall Gallery, Market Square, Stafford ST16 2LD.
☎ 01785 278345
Details: Competition for artists born, living, working or studying in Staffordshire. Work can be offered for sale. Up to three works may be entered in all media, including painting, sculpture, photography, film and animation. £5 per entry, concessions, £4.
Exhibition dates: May 19 to July 8.
Handing-in: April 27 and 28.
Contact: Application forms can be downloaded from: www.staffordshire.gov.uk/has or obtained from Shire Hall Gallery, address as above.

EAC Over 60s Art Awards

Venue: To be decided.
Details: EAC Over 60s Art Awards 2012 are currently exploring additional sponsorship opportunities. All details about the 2012 Art Awards: venue, dates, rules, etc will be posted on the website as soon as they become available. www.eacartawards.org.uk. Telephone enquiries can be made to 01704 893251 or 01242 527434.

Royal Society of Portrait Painters (RP)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Acceptable media are oil, watercolour, acrylic, pastel, pencil, sanguine, Conté and any dry media and original prints. Prizes to the value of £20,000 including the Ondaatje Prize for Portraiture, the Changing Faces Prize, the de Laszlo Foundation Award for Young Portrait Painters aged 35 years or under; The Prince of Wales Award for Portrait Drawing. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: May 3 to 18.
Submissions deadline: February 23, 12 noon.
Handing-in days: March 16 to 17, 10am to 5pm.
Contact: Download registration pack from: www.mallgalleries.co.uk or send A4 sae to RP, 17 Carlton House Terrace, London SW1Y 5BD.
☎ 020 7930 6844

Society of Portrait Sculptors

Venue: The Gallery, 28 Cork Street, London W1.
Details: £500 award for best three-dimensional human portrait; £500 Tiranti Prize for best exhibit from a portrait sculptor aged 30 or younger; £500 Olin-Stones Award for best portrait relief sculpture; Talos Award of a casting in bronze for best non-member newcomer. The initial selection will be based on photographs. Upload three images of each work and return entry forms via the website, or download entry forms and post good-quality printed images or a CD of images to the address below. Up to two works may be submitted which may be of a head, bust or figure, human or animal, in 3D or bas relief. Entry per work: £25 per work for those aged 31 and over or £15 for the under 30s.
Exhibition dates: May 14 to 19.
Entry deadline: February 17.
Handing-in: March 19.
Contact: Download entry forms, which include details of how and where to submit exhibits, from www.portrait-sculpture.org. Or contact Robert Hunt, Honorary Secretary, Society of Portrait Sculptors, 50A Hyde Street, Winchester, Hampshire SO23 7DY; ☎ 01962 860904

Wildlife Artist of the Year

Venue: Mall Galleries, The Mall, London SW1.
Details: The David Shepherd Wildlife Foundation (DSWF) open exhibition for entrants aged 17 and over. Works must have been completed within the last five years and be for sale. All media accepted, excluding film, photography, and electronically created images. Entries must be in one of the following categories: Endangered Wildlife; Wild Places; Wildlife in Action; Wildlife in 3D; Young & Wild; Wild Life and Go Wild (let your imagination take over!) £25 per entry for non-DSWF members.
Exhibition dates: May 21 to 26.
Entry deadline: January 21.
Contact: Entry forms can be downloaded from: www.davidshepherd.org, or contact David Shepherd Wildlife Foundation, 61 Smithbrook Kilns, Cranleigh, Surrey GU8 8JJ. Tel: 01483 272323.

Welsh Artist of the Year

Venue: St David's Hall, The Hayes, Cardiff CF10 1SH.
Details: Open to artists aged 18 and above living or working in Wales or of Welsh descent living in the UK. Paintings, drawings, original prints (including photography and digital images), ceramics, sculpture, wood, textiles, glass and jewellery are accepted; one entry only. Reception points across Wales, and in London and Bristol. NOTE: At the time of going to press 2012 dates had not been confirmed. Please contact the organiser (see below) or check the website for details: www.stdavidshallcardiff.co.uk.
Exhibition dates: tba.
Closing date for entry: tba.
Handing-in day: tba.
Contact: For more information contact Ruth Cayford: rcayford@cardiff.gov.uk; for entry form send an A5 sae to Ruth Cayford, Exhibitions Officer, St David's Hall, address as above; www.stdavidshallcardiff.co.uk.
☎ 029 2087 8706

Hertford Open

Venue: Cowbridge Halls, Cowbridge, Hertford Hertfordshire SG14 1PG.
Details: 60th annual open exhibition. Any media accepted; up to six 2D or 3D works may be submitted. All works must be labelled according to the instructions on the submission form. Works for hanging must be in appropriate frames with strung 'D' rings on the reverse. £5 submission fee per artist and £2 handling fee per work, tbc. Prizes include best abstract, best work in show, best 3D and best watercolour.
Exhibition dates: May 6 to 19.
Handing-in day: April 28, at Cowbridge Halls, 8.30–10am. Rejected entries must be collected 15.30–18.30 on the same day.
Contact: Download entry forms and see full details on website: www.hertfordartsociety.co.uk/calendar/annual-open-exhibition, or contact exhibition secretary: exhibitionsecretary@hertfordartsociety.co.uk.

Royal Birmingham Society of Artists Prize Exhibition

Venue: RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.
☎ 0121 236 4353;
rbsagallery@rbsa.org.uk
Details: Any medium except photography. Various prizes. Up to three entries of 2D work may be submitted and six of 3D work. Entry fee £19 per 2D work, £19 for two 3D works.
Exhibition dates: May 24 to June 16.
Closing date: Entry forms to be returned by May 16.
Handing-in day: May 20.
Contact: For entry form send sae to RBSA Gallery, address as above. Forms are downloadable from: www. rbsa.or.uk from April 8.

JUNE

The Artist and *Leisure Painter* Patchings 2012 National Art Competition

Venue: Patchings Art Centre, Oxton Road, Calverton, Nottinghamshire.
☎ 0115 965 3479
Details: Organised by *The Artist* and *Leisure Painter* in conjunction with Patchings Art Centre. The exhibition, in two separate categories, is open to all professional and amateur artists; any 2D media accepted. Prize awards worth over £10,000 including *The Artist* purchase prize up to £1,500. Selected and additional highly commended works are also shown on the Patchings Art Centre website, with a People's Choice prize. Up to three paintings may be submitted, maximum size (framed) 47¼×59in (120×150cm); up to three may be exhibited in *The Artist* category, only one entry per person will be exhibited in the *Leisure Painter* category. Entry is £15 per artist for up to three works. Entries to be submitted online, via www.painters-online.co.uk or send colour transparencies, photos or prints with the coupon. Full details and entry form on pages 8–9.
Exhibition dates: June 14 to July 22.
Closing date for entries: March 30.
Contact: Entry coupons and full details appear in the January (pages 8–9), February and March issues of *The Artist* and *Leisure Painter* magazines (to order, phone 01580 763673).

BP Portrait Award

Venue: National Portrait Gallery, St Martin's Place, London WC2H 0HE.
☎ 020 7306 0055
Details: This competition is aimed at encouraging artists to focus on and develop portraiture within their work. First prize £25,000 plus a commission worth £4,000; and BP Travel Award open to all entrants. Entrants must be aged over 18. There is now no upper age limit but there is a BP Young Artist Award for the best portrait painted by an artist under 30. Open to artists from around the world. One entry per person; judging is from original works only. Handing-in points in Belfast, Bristol, Glasgow, Leeds and London.
Exhibition dates: June 21 to September 23.
Closing date for entry: early February, tbc.
Handing-in day: Mid-march onwards, tbc.
Contact: Entry forms from National Portrait Gallery, address as above. Potential entrants can register at www.npg.org.uk/bp to receive information when it becomes available.

Broadway Arts Festival

Venue: Little Buckland Gallery,

Little Buckland, Broadway, Worcs WR12 7JH.
☎ 01386 853739
Details: Open competition as part of Broadway Arts Festival 2012, with the theme 'In the Garden'. Up to two entries may be submitted. Entry fee is £10 per entry. Commission will be charged at 40 per cent of sale price. Prizes include £1,000 John Singer Sargent Prize, £500 Best Local Artist Prize and £250 Visitors' Choice Prize.
Exhibition dates: June 9 to 17.
Closing date: Entry forms to be returned by April 27.
Handing-in day: May 11 to 13.
Contact: Download registration form from www.broadwayartsfestival.com/competitions and send to Arabella Kiszely, Little Buckland Gallery, Little Buckland, Broadway, Worcs WR12 7JH or email to ajkiszely@aol.com.

Not the Royal Academy

Venue: Llewellyn Alexander Gallery, 124–126 The Cut, Waterloo, London SE1 8LN.
☎ 020 7620 1322/4
Details: The 22nd year of this annual *salon des refusés* exhibition of paintings: oils, watercolours, pastels, and drawings. Work must have been submitted to the current Royal Academy Summer Exhibition and be for sale. Paintings should be framed to a high standard; metal frames not acceptable. On-the-spot selection by the directors of the gallery.
Exhibition dates: June, tba to August 18.
Handing-in days: Late May–early June, tba. Dates depend on when works may be collected from RA. Artists may be able to collect work before above dates, so please contact the gallery.
Contact: Diana Holdsworth or Nicholas Dawton, address as above.

Royal Academy Summer Exhibition

Venue: Royal Academy of Arts, Piccadilly, London W1J 0BD.
☎ 020 7300 5929/5969
Details: 244th Annual Summer Exhibition with valuable prizes including the £25,000 Charles Wollaston Award. Up to two works may be submitted; handling fee, £25 per work.
Exhibition dates: June 4 to August 12.
Closing date for entry: March 13.
Receiving days: Glazed works: March 26 and 27; Oils: March 28 and 29; Sculpture: April 25.
Contact: The call for entries, which incorporates the registration form, is available from mid-January; send sae to the Royal Academy of Arts, address as above; or phone the Summer Exhibition Office or see www.royalacademy.org.uk.
☎ 020 7300 5969/5929

Royal Birmingham Society of Artists Summer of Sport Open All Media

Venue: RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.
☎ 0121 236 4353
Details: All media, except photography accepted. Maximum of three 2D works and six 3D works may be entered. Entry fee £19 per 2D item, £19 for two 3D works; hanging fee £15 for works up to 60cm in any one dimension, £23 for works over 60cm in any one dimension.
Exhibition dates: June 21 to July 14.
Submissions deadline: June 13.
Handing-in: June 17.
Contact: For entry form send sae to RBSA Gallery, address as above. Forms are downloadable from www.rbsa.org.uk from May 6.

Chelsea Art Society

Venue: Chelsea Old Town Hall, King's Road, Chelsea, London SW3.
Details: 65th annual open exhibition, showing work in all media: paintings, prints, drawings and sculpture. Prizes for different categories of work. Up to three works may be submitted; submission fee, £10 per work. Note that entry forms will not be available to download from website.
Exhibition dates: June 21 to 25.
Handing-in day: June 18, 8.30am to 3pm.
Contact: Entry forms will not be available until May. Register for details and entry form by writing to Heather Wills-Sandford, Honorary Secretary, Chelsea Art Society, 50 Bowerdean Street, London SW6 3TW.
☎ 020 7731 3121

Derbyshire Open

Venue: Buxton Museum & Art Gallery, Terrace Road, Buxton, Derbyshire SK17 6DA.
Details: Open exhibition for amateur and professional artists of all ages. Up to two works on a Derbyshire theme may be submitted, entry is free. Top prize worth £750 and work usually acquired for the museum's collections.
Exhibition dates: June 30 to September 7.
Handing-in day: June 15 and 16, 10am to 4.30pm.
Contact: Entry forms should be available early April. Send A5 sae to address above. www.derbyshire. gov. uk/leisure/buxton_museum
☎ 01629 533540

Society of Women Artists

Venue: Mall Galleries, London.
☎ 020 7930 6844
Details: 151st annual exhibition, open to non-members. Includes SWA/Winsor & Newton Young Artist Award (age limit 30). Up to four works may be submitted in any media, including paintings, drawings, sculptures, engravings, lithographs and ceramics. Entry fee is £12 per work.
Exhibition dates: June 28 to July 7.
Handing-in days: April 15 and 16, 10am to 5pm.
Contact: For entry form send sae to SWA2 (Schedules), 1 Knapp Cottages, Wyke, Gillingham, Dorset SP8 4NQ
☎ 01747 825718

Great Sheffield Art Show

Venue: The Octagon Centre, Sheffield University, Western Bank, Sheffield S10 2QU.
Details: Art show/sale for amateur and semi-professional artists of over 2,000 paintings. Up to six works may be submitted. All work must be framed, maximum size 39¼×39¼in (1×1m), larger work subject to consultation. Any media accepted, excluding photographs. Selection at the Hallam Grange Community Centre. Access details are provided with application forms: download from www.gsas.co.uk.Tickets to the private view on June 28 can also be downloaded.
Exhibition dates: June 29 to July 1.
Closing date for submissions: April 1.
Handing in: June 27.
Contact: The Great Sheffield Art Show, 287 Ringinglow Road, Sheffield, S11 7PZ; mikefearne@hotmail.com.
☎ 0770 3301075; 0114 225 9989.

JULY

Clifton Arts Club

Venue: Bristol School of Art, Queens Road, Clifton, Bristol.
Details: Open exhibition of original works of art. Non-members may enter up to four works; all media accepted. Prizes include £100 Sidoli prize.
Exhibition dates: July 14 to 28.
Handing-in day: July 8, 10am to 3pm.
Contact: For details and entry form send sae to Submissions Secretary, Clifton Arts Club, 12 Ridgeway Road, Long Ashton, Bristol BS41 9EU, or download entry form and details from: www.cliftonartsclub.co.uk.
☎ 01275 392141

Guild of Aviation Artists

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: The 42nd Annual Summer Exhibition. Any aviation subject accepted, modern and historical, in any hand-applied medium including sculpture. Up to four works may be submitted for a fee of £30. Awards and trophies include a £1,000 Aviation Painting of the Year Award and a trophy for new entrants. Submission at the Mall Galleries.
Exhibition dates: July 16 to 22.
Handing-in day: May 6.
Contact: Entry form and submission details available to non-members, on receipt of £5 from The Secretary, Guild of Aviation Artists, Trenchard House, 85 Farnborough Road, Farnborough, Hampshire GU14 6TF; admin@gava.org.uk.
☎ 01252 513123

Britain's got Artists

Venue: Leeds Art Gallery, The Headrow, Leeds LS1 3AA
☎ 0113 247 8256
www.leeds.gov.uk/artgallery
Details: Competition open to everyone in the UK over the age of 16. This year only paintings will be accepted, but other media may be included in following years. No limit to number of submissions, £3.50 per work. See website for full details; uploaded images will be viewed and judged by the public via a phone-in. The top 50 will be exhibited at Leeds Art Gallery, and prizes awarded to the top three. www.britainsgotartists.com.
Exhibition dates: July, tbc.
Submissions: January 1 to May 31.
Contact: Alison Dunn, 40 Station Road, Golcar, Huddersfield HD7 4EE; alison@britainsgotartists.com;
☎ 01484 520151

NEWA National Exhibition of Wildlife Art

Venue: Gordale Garden Centre Gallery, Burton, Wirral CH64 8TF.
Details: A selected exhibition open to both professional and amateur artists. Up to three 2D and 3D works, depending on size, may be submitted on the subject of wildlife. All work must be for sale. Art materials prizes. Entry fee, £25; commission of 30 per cent on sales. Collection points around the UK. NEWA supports wildlife causes.
Exhibition dates: July 13 to 29.
Closing date: Registration deadline: June 6.
Handing-in: Personal delivery July 4 and 5; earlier from collection points.
Contact: Registration forms available from February from Dennis Oakes, NEWA, 3 Brian Avenue, Irby, Wirral CH61 3UX or enter online from January: www.newa-uk.com.
☎ 07748 533 448

Royal Birmingham Society of Artists Biennial Print Prize

Venue: RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.
☎ 0121 236 4353
Details: All print media except photography accepted. Maximum of three 2D works and six 3D works may be entered. Entry fee £19 per 2D item, £19 for two 3D works.
Exhibition dates: July 19 to August 25.
Submissions deadline: July 13.
Handing-in: July 15.
Contact: For entry form send sae to RBSA Gallery, address as above. Forms are downloadable from www.rbsa.org.uk from June 3.

Artsdepot Open

Venue: Abthorp Gallery, Artsdepot, 5 Nether Street, Tally Ho Corner, North Finchley, London N12 0GA.
☎ 020 8369 5454
Details: Exhibition to celebrate creativity. Submissions are invited from emerging and established artists aged 16 and over. Up to three works may be submitted, £15 per work, which must have been completed within last three years, tbc. All media accepted. Please refer to website for information updates.
Exhibition dates: July to September, dates tbc.
Closing date: June tbc.
Handing-in: tba.
Contact: Application forms available to download from the webside from April: www.artsdepot.co.uk, or by contacting the box office on 020 8369 5454 between 10am and 4pm, Monday to Saturday. Email: gallery@artsdepot.co.uk.

Tabernacle Art Competition and Exhibition

Venue: Museum of Modern Art (MOMA), Wales, Y Tabernacle, Heol Penrallt, Machynlleth, Powys SY20 8AJ.
☎ 01654 703355;
fax 01654 702160
Details: One entry per person on the theme 'Moving', although this does not have to be sport related. Art competition packs will be available from February. Two-dimensional works in any media are accepted, plus low-relief collages provided that these are contained in a frame and can be wall-mounted. Work must be for sale. The exhibition coincides with the Machynlleth Festival.
Exhibition dates: July 16 to September 1.
Handing-in days: July 2 to 6, 10am to 4pm.
Contact: To apply for competition pack, telephone 01654 703355; or email info@momawales.org.uk with your postal address. www.momawales.org.uk.

AUGUST

National Eisteddfod of Wales Visual Arts Exhibition

Venue: Llandow, Vale of Glamorgan.
Details: Open to those born in Wales or of Welsh parentage or any other person who has resided or worked in Wales for the three years prior to the Eisteddfod dates or any person able to speak or write Welsh. A mixed exhibition of contemporary fine art and applied art. Awards include the Gold Medal for Fine Art plus £5,000, and the Gold Medal for Craft and Design plus £5,000 and the Young Artist Scholarship of £1,500. Entry £16; up to six jpgs may be submitted.
Exhibition dates: August 4 to 11.
Closing date for entries: March 1.
Contact: Robyn Tomos, Eisteddfod Office, 40 Parc Tŷ Glas, Llanishen, Cardiff CF14 5DU.
☎ 029 2076 3777;
0845 4090 300
www.eisteddfod.org.uk.

Society of Equestrian Artists Open Exhibition

Details: At the time of going to press, this exhibition had not been confirmed for 2012. Please check the society's website for updates. www.equestrianartists.co.uk
Exhibition dates: August tbc.
Submissions deadline: June tbc.
Handing-in: tba.
Contact: Secretary, Society of Equestrian Artists, The Studio, Pengwern Ganol, Cenarth, Newcastle Emlyn, Carmarthenshire SA38 9RL. exhib.sec@equestrianartists.co.uk.

Cork Street Open

Venue: The Gallery in Cork Street, 28 Cork Street, London W1.
☎ 0207 287 8408
Details: Open exhibition of contemporary fine art for established and emerging artists while raising funds for charity. All work to be original and completed within past 18 months. All media accepted, except film and video. Up to six works may be submitted, £25 for first work, additional works £15. Artists under 22, £15 and £10. Over £5,000 in prizes.
Exhibition dates: August 23–31.
Entry deadline: June 10.
Contact: Cork Street Open Exhibition, The Old Rectory, Llanwarne, HR2 8JE. Tel: 01981 540597;
www.CorkStreetOpenExhibition.co.uk;
info@CorkStreetOpenExhibition.co.uk

Clevedon Art Club

Venue: The Science Block Atrium, Clevedon Community

School, Valley Road, Clevedon, Somerset.
Details: Exhibition of c300 works. Open to all artists working in any media except digital. Up to four paintings and or sculpture may be submitted, tbc.
Exhibition dates: August 11 to 26, tbc.
Handing-in days: August 7, tbc.
Contact: Entry details will be available from the website: www.clevedonartclub.co.uk, or contact Mrs T Gordon: tel 01934 836341.

SEPTEMBER

Bite: Artists Making Prints

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Open to all artists working with prints. All original printmaking methods accepted, Up to six works may be submitted; up to three accepted. No unframed works; frames and mounts must be of a professional standard; metal frames must be wired. Prizes and awards. All artists must register and upload their work online for digital pre-selection. Registration opens February 27. For more information see www.mallgalleries.org.uk/bite.
Exhibition dates: September 3 to 15.
Registration deadline: June 21, 12 noon.
Handing-in days: July 15 and 16, 10am to 5pm.
Contact: Enter online at www.mallgalleries.org.uk/bite.

Threadneedle Figurative Prize

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Showcases the best in contemporary British figurative art. Prizes total £41,000 with a first prize of £25,000. The exhibition is designed to provide a platform for figurative artists to examine contemporary issues such as the environment, current affairs and celebrity culture. The exhibition is selected by a panel of curators and media arts commentators, with the public choosing the winner. Artists must be aged 18 or over on January 1 2012; a maximum of three works, completed after January 1 2011, may be sumitted. £12 per work, students £10 per work. Entrants must register and upload their work online for digital pre-selection. Registration opens on March 1. More information at www.threadneedleprize.com.
Exhibition dates: September to October, tbc.
Registration deadline: May 23, 12 noon.
Handing-in days: tba.
Contact: Register online at www.threadneedleprize.com.

Jerwood Drawing Prize

Venue: The Jerwood Space, 171 Union Street, London SE1 followed by nationwide tour.
☎ 020 7654 0179
Details: Largest and longest-running annual open submission exhibition for drawing in the UK. Open to professional and non-professional artists at any stage of their career. First prize of £6,000; second prize, £3,000 and two student awards of £1,000 each. Regional collection points. Up to three works may be submitted, Entry, which is by pre-registration only, opens in April.
Exhibition dates: September 12 to October 28.
Closing date for return of application forms: June 18.
Handing-in day: late June/early July, tbc.
Contact: Register online via: www.jerwoodvisualarts.org, or by contacting the Jerwood Drawing Prize Coordinator at Parker Harris: jdp@parkerharris.co.uk.
☎ 01372 462190

Exeter Contemporary Open

Venue: Exeter Phoenix, Bradninch Place, Gandy Street, Exeter EX4 3LS.
☎ 01392 667058
Details: All media including drawing, painting, sculpture and photography. Various awards. Entry is £20 per artist and a maximum of four works may be submitted, tbc. Entries will be selected by a panel. Full details should be available on the website from April.
Exhibition dates: September to November, tbc.
Handing-in days: June, tbc.
Contact: Application forms will be available to download from: www.exeterphoenix.org.uk; address as above.

Royal Glasgow Institute of the Fine Arts (RGI)

Venue: The Mitchell, North Street, Glasgow G3 7DN.
Details: 150th annual exhibition. Established 1861 to promote contemporary art in Scotland. Many prizes and awards. Works in all media accepted, including architectural drawings, models, sculpture and stained glass. Photography not accepted. Schedules and labels available from mid-May. Charity No: SC014650.
Exhibition dates: September to October, tbc.
Handing-in days: August 22/23, tbc.
Contact: Schedule and labels available mid-May from Lesley Nicholl, RGI, 5 Oswald Street, Glasgow G1 4QR; schedules not downloadable from website. Or email, with details of postal address: rgi@robbferguson.co.uk www.rgiscotland.co.uk
☎ 0141 248 7411

Sunday Times Watercolour Competition

Venues: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: A competition to uphold the finest traditions of British watercolour painting. Open to professional and amateur artists. Prizes total £18,000.
Exhibition dates: September, tba.
Entry deadline: June 30.
Contact: Download entry forms from: www.parkerharris.co.uk, or send sae to STWC, c/o Parker Harris, PO Box 279, Esher, Surrey KT10 8YZ; watercolour@parkerharris.co.uk.
☎ 01372 462190

Society of Wood Engravers

Venue: Touring exhibition begins at Art Jericho, 6 King Street, Oxford OX2 6DF.
Details: 75th Annual Exhibition open to all forms of relief printmaking. Up to two unframed works may be submitted, fee £40 for one work, £45 for two.
Exhibition dates: From September 2012.
Handing-in day: July 3 to 10, tbc.
Contact: Application forms will be available to download from: www.woodengravers.co.uk.

Holburne Portrait Prize

Venue: Holburne Museum, Great Pulteney Street, Bath BA2 4DB.
☎ 01225 388569
Details: Biennial open exhibition to show the best artists in the southwest England. Work submitted must be painted in oil, tempera or acrylic, no watercolours, works on paper, pastels, sculpture or other media will be considered. Registration fee £15, tbc. No limit to number of submissions at initial stage.
Exhibition dates: September to October 2012, tbc.
Call for entries: Available from April 2012, tbc.
Contact: Download application forms from webside: www.holburne.org or write to: Portrait Prize Organiser, The Holburne Museum, Great Pulteney Street, Bath BA2 4DB.

John Moores painting prize

Venue: The Walker Art Gallery, William Brown Street, Liverpool, L3 8EL.
☎ 0151 478 4199.
Details: Biennial open exhibition open to artists working with paint. Entries must be original, new or recent paintings within a set size, designed to hang on walls. No preference given to levels of experience or particular pratices of painting. First prize, £25,000, four prizes of £2,500 and Visitor's Choice prize of £2,012. Entry fee, £25 per artist. Full conditions at www.liverpoolmuseums.org.uk.
Exhibition dates: September 15 to November 25.
Submissions deadline: January 20.
Contact: Register online at www.liverpoolmuseums.org.uk or by post. Forms are available from The Walker Art Gallery, William Brown Street, Liverpool, L3 8EL.

OCTOBER

Society of Graphic Fine Art

Venue: The Menier Gallery, 51 Southwark Street, London SE1.
☎ 020 7407 3222
Details: DRAW 12, the 91st annual open exhibition of contemporary and traditional drawings, paintings and prints (not oils). The optional theme is Drawing Breath. Many prizes awarded. Non-members can submit up to four works of which three may be selected, but check website for confirmation: www.sgfa.org.uk. Entry cost, £12, plus £10 for each work accepted.
Exhibition dates: October 1 to October 13.
Application deadline: August 18.
Handing-in days: tba.
Contact: See website for full details or send sae to SGFA c/o The Skylight Studio, 55 Wray Park Road, Reigate, Surrey RH2 0EQ; www.sgfa.org.uk; enquiries@sgfa.org.uk;
☎ 01737 241718

United Kingdom Coloured Pencil Society

Venue: Museum and Art Gallery, Riversley Park, Nuneaton, Warwickshire CV11 5TU.
Details: Eleventh open international exhibition of pure coloured pencil work, plus a separate mixed-media exhibition in which the work must be predominantly coloured pencil. Major sponsor is Derwent. Many awards and prizes.
Exhibition dates: October 6 to November 25.
Closing date for entry: July 7.
Contact: Barbara Murray, 23 St Herbert Street, Keswick, Cumbria CA12 4DF; chair@ukcps.co.uk; www.ukcps.co.uk.

Drawing – Open Submission

Venue: One Church Street Gallery, 1 Church Street, Great Missenden, Bucks HP16 0AX.
☎ 01494 863344
Details: Biennial open exhibition to stimulate debate surrounding contemporary art. A very broad interpretation of drawing is encouraged in applications. Up to four works may be submitted, submission fee £15, tbc. Refer to website for details: www.onechurchstreet.com.
Exhibition dates: October 2012, tbc.
Application deadline: August 2012, tbc.
Contact: Lyndsey Keeling, One Church Street Gallery, 1 Church Street, Great Missenden, Bucks HP16 0AX.
☎ 01494 863344.

Royal Society of Miniature Painters, Sculptors and Gravers

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Annual open exhibition of miniature art. Up to five works may be submitted.
Exhibition dates: October 16 to 28.
Handing-in day: October 7.
Contact: For schedule send A5 sae (for large letter) to RMS Schedules, 119 Dunstans Road, London SE22 0HD; info@royal-miniature-society.org.uk.; www.royal-miniature-society.org.uk.
☎ 020 8693 9536

Royal Society of Marine Artists (RSMA)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Accepted media are oil, acrylic, watercolour, original prints, pastels, sculpture or drawings. The theme must be essentially marine in character: the sea or tidal waters or an object connected with it; or portraits of persons connected with the sea. Prizes include the Young Marine Artist Award. A maximum of six works may be submitted; up to four may be accepted. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: October 17 to 28.
Registration deadline: July 12, 12 noon.
Handing-in days: August 17 and 18, 10am to 5pm.
Contact: Download registration pack from: www.mallgalleries.co.uk or send A4 sae to RSMA, 17 Carlton House Terrace, London SW1Y 5BD.

NOVEMBER

Society of Wildlife Artists

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Any work depicting wildlife subjects is admissible, botanical and domestic animals are not. Up to six works in oil, acrylic, watercolour, drawings, pastel, original prints and sculpture may be submitted; up to six may be selected. Prizes include £1,000 *Birdwatch Artist of the Year Award*, plus The Wildlife Trust Undersea Wildlife Art Bursary and SWLA bursaries of up to £750 for young artists. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: November 1 to 11.
Registration deadline: August 16, 12noon.
Handing-in days: September 10 and 11, 10am to 5pm.
Contact: Download registration pack from: www.mallgalleries.co.uk or send A4 sae to SWLA, 17 Carlton House Terrace, London SW1Y 5BD.

Royal Scottish Academy Open Exhibition

Venue: The Royal Scottish Academy Building, The Mound, Edinburgh EH2 2EL.
Details: Exhibition of small works sourced from artists across Scotland. New paintings, drawings, sculptures, prints, photographs, film and architecture accepted. Maximum size 50cm in any direction (including frame). Up to two works may be submitted by non-RSA members. Registration and handling fee £6 per work, tbc. This year, terms and conditions and entry forms will be downloadable from website. Please check website for information updates: www.royalscottishacademy.org.
Exhibition dates: November to December, tbc.
Handing-in days: October, tbc.
Contact: Download entry forms from: www.royalscottishacademy.org. The Royal Scottish Academy Open Exhibition, The Mound, Edinburgh EH2 2EL.
☎ 0131 225 6671

Derby City Open

Venue: Derby Museum and Art Gallery, The Strand, Derby and participating venues.
Details: Open to artists who live in the UK. Up to three original works produced in the last two years, in the form of 3D sculpture, 2D oils, acrylics, watercolours, drawings, prints, photographs or collage, not exceeding 6ft (183cm). Entry £6 per work, tbc.
Exhibition dates: Late November to mid-January 2013, tbc.
Handing-in days: Early November, tba.
Contact: Louise Dunning, Exhibition Department, Derby

OPEN EXHIBITIONS & COMPETITIONS 2012 CONTINUED

Museum and Art Gallery, The Strand, Derby DE1 1BS. Forms will be available to download from website: www.derby.gov.uk, or register for details by emailing exhibitions@derby.gov.uk.
☎ 01332 641910

Royal West of England Academy Autumn Exhibition

Venue: Royal West of England Academy, Queen's Road, Clifton, Bristol BS8 1PX.
☎ 0117 973 5129
Details: 160th annual open exhibition of works by emerging and established artists. Acceptable media are painting, printmaking, drawing, sculpture, architecture and photography. All works must be for sale.
Exhibition dates: November, tba.
Handing-in days: tbc.
Contact: Apply online at www.rwa.org.uk; Royal West of England Academy, address as above.

Café Gallery Annual Open

Venue: Café Gallery, Southwark Park, London SE16 2UA.
☎ 020 7237 1230.
Details: For submission requirements and updated information, please regularly check the website: www.cgplondon.org.
Exhibition dates: November 14 to December 2.
Submission dates: November 3 and 4.
Contact: Email admin@cgplondon.org;
☎ 020 7237 1230

The National Open Art Competition

Venue: The Minerva, Chichester Festival Theatre, Oaklands Park, Chichester PO19 6AP.
☎ 01243 574869
Details: Open to all emerging and established artists in the UK. Up to six paintings, drawings, original prints and mixed-media constructions may be submitted, which must be for sale; a commission of 40 per cent is taken. £20 per work. Maximum size 72–72–4in (183–183–10cm). Submission points in London, Manchester and Bristol. Final submission at the Sussex County Rooms, Goodwood Racecourse, Chichester. Initial selections made from online digital submissions.
Exhibition dates: November/December, tbc.
Submissions deadline: September 31, tbc.
Handing-in days: Goodwood Racecourse: mid-October, tba.
Contact: Register online now at: www.thenationalopenart competition.com. The National Open Art Competition, Chichester Art Trust, Graingers, Southbrook Road, West Ashling, Chichester, West Sussex PO18 8DN.
☎ 07986 697 693

ING Discerning Eye

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Two artists, two critics and two collectors select from open submission, and invite established artists to exhibit. Cash and purchase prizes. Maximum size of work 20in (51cm) including frame or stand. Up to six works may be entered, which must be for sale. Regional handing-in points throughout UK.
Exhibition dates: November, 15 to 25.
Handing-in days: September, tbc.
Contact: Download entry forms from www.parkerharris.co.uk or send sae for entry pack to DE 2012, Parker Harris Partnership, PO Box 279, Esher, Surrey, KT10 8YZ; de@parkerharris.co.uk
☎ 01372 462190

New English Art Club (NEAC)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Paintings, drawings, pastels and original framed prints accepted, not sculpture. Prizes include the David Messum Prize and Doreen McIntosh Prize, worth £5,000 each. Up to six works may be submitted, up to five may be selected. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: November 30 to December 9.
Registration deadline: September 13, 12 noon.
Handing-in days: October 5 and 6, 10am to 5pm.
Contact: Download registration pack from www.mallgalleries.co.uk/english or send A4 sae to NEAC, 17 Carlton House Terrace, London SW1Y 5BD.

Royal Birmingham Society of Artists Winter Open All Media Exhibition

Venue: RBSA Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA.
☎ 0121 236 4353; rbsagallery@rbsa.org.uk
Details: All media, except photography. Maximum of three 2D works and six 3D works may be entered. Various prizes. Entry fee is £13 per 2D item; £13 for two 3D pieces. Hanging fee £15 for works up to 60cm in any one dimension, £23 for works over 60cm in any one dimension.
Exhibition dates: November 28 to December 24.
Closing date for return of entry forms: November 21.
Handing-in day: November 25.
Contact: For entry form send sae to RBSA Gallery, address as above; or download forms from website: www.rbsa.org.uk from October 14.

DECEMBER

Royal Institute of Oil Painters (ROI)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Oil paintings, or paintings in acrylics framed as oils accepted. Numerous awards and prizes. Up to six works may be submitted, up to four selected. The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. For 2012 only, you may submit work and registration forms on the receiving days.
Exhibition dates: December 12 to 23.
Registration deadline: October 11, 12 noon.
Handing-in days: November 2 and 3, 10am to 5pm.
Contact: Download registration pack from: www.mallgalleries.co.uk/oil or send an A4 sae to ROI, 17 Carlton House Terrace, London SW1Y 5BD.

BIENNIALS
and other open exhibitions and competitions to look out for in 2012. Note some 2013 competitions have 2012 submission deadlines

Royal Cambrian Academy Open Exhibition

Venue: Royal Cambrian Academy, Crown Lane, Conwy LL32 8AN.
☎ tel/fax: 01492 593413
Details: Open exhibition, now annual, for all painters and sculptors. Up to two works may be submitted, and up to two selected. entry fee £10 per work, tbc. The exhibition is held in the RCA gallery.
Exhibition dates: January to February 2013, tbc.
Handing-in days: November 2012, tbc.
Contact: Gill Bird, Curator, Royal Cambrian Academy, address as above.

Art Erotica

Venue: The Gallery in Cork Street, 28 Cork Street, London W1S 3NG.
☎ 0207 287 8408
Details: Open exhibition of contemporary work for established and emerging artists producing work in the erotic genre. All media accepted, but not film and video. Up to six works may be submitted. Entry fee is £25 for first work, £15 for each additional work. Cash and materials prizes. Entrants and visitors to exhibition must be aged 18 and over.
Exhibition dates: January 17–31, 2013, tbc.
Entry deadline: November 10, 2012, tbc.
Contact: Art Erotica exhibition, The Old Rectory, Llanwarne, HR2 8JE.
www.ArtEroticaExhibition.co.uk; info@ArtEroticaExhibition.co.uk;
☎ 01981 540597

Pastel Society (PS)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: Pastels including oil pastels, charcoal, pencil, Conté, sanguine or other dry media. Prizes and awards. Up to six works may be submitted; up to four accepted.The Mall Galleries have introduced a new two-stage digital pre-selection process. At the time of registration, upload your image file, preferably JPGs or PNGs, no more than 4MB. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work. All works must be for sale. Regional handing-in points. For more details see www.thepastelsociety.org.
Exhibition dates: February 14 to 25, 2013 tbc.
Registration deadline: November 21, 12noon, tbc.
Contact: Download registration pack from: www.mallgalleries.org.uk.

Royal Society of British Artists (RBA)

Venue: Mall Galleries, The Mall, London SW1.
☎ 020 7930 6844
Details: All media including sculpture and original prints. Over 20 prizes. A maximum of six works may be submitted, three of which can be original framed prints; all must be for sale. Digital submission only, preferably JPGs or PNGs, no more than 4MB, uploaded to www.mallgalleries.co.uk. Alternatively, print a copy of the registration form and send it, with up to three images for each work submitted, in JPG format on a CD. Regional handing-in points. Entry: £12 per work; under-35s, £6 per work, tbc.
Exhibition dates: March 2013, tbc.
Entry deadline: December 14, 12 noon, tbc.
Handing-in: January 13 and 14 2013, 10am to 5pm, tbc.
Contact: Download registration pack from: www.mallgalleries.org.uk.

Jerwood Painting Fellowships

Venue: Jerwood Space, 171 Union Street, London SE1, and on tour.
☎ 020 7654 0179
Details: Three outstanding painters will be awarded a bursary of £10,000 and one year of critical and professional development support from mentors. During the Fellowship year each artist will also work towards a body of new work, which will be exhibited as part of the Jerwood Visual Arts programme at Jerwood Space, London, in March 2013 before touring within the UK. Online entry only .
Exhibition dates: March 2013, tba.
Entry deadline: January 30, 2012.
Contact: Enter online at www.jerwoodvisualarts.org, or by contacting the Jerwood Painting Fellowships Coordinator at Parker Harris: jpf@parkerharris.co.uk
☎ 01372 462190

Grosvenor Museum Open Art Exhibition

Venue: The Grosvenor Museum, 27 Grosvenor Street, Chester CH1 2DD.
☎ 01244 402008
Details: Biennial open exhibition to present the best in contemporary art from the region. First prize of £1,000; second prize of £500, third prize of £250 and two prizes of £100.
Exhibition dates: April 14 to June 22, 2013, tba.
Handing-in days: April 1 to 2 2013, tba.
Contact: Ruth Marshall, The Grosvenor Museum, address as above. ruth.marshall@cheshirewestandchester.gov.uk

Daiwa Foundation Art Prize

Venue: tba
Details: Biennial open exhibition. The Daiwa Anglo-Japanese Foundation is a UK charity which aims to support closer links between Britain and Japan in all fields of activity, including the visual arts. www.dajf.org.uk.
Exhibition dates: June 2013, tba.
Submissions: September 2012, tba.
Contact: For details contact Parker Harris Partnership, PO Box 279, Esher, Surrey KT10 8YZ.
☎ 01372 462190

Jerwood Makers Open

Venue: The Jerwood Space, 171 Union Street, London SE1, and on tour.
☎ 020 7654 0179
Details: A £37,500 exhibition and commissioning opportunity from Jerwood Visual Arts (JVA) designed to showcase new work by emerging artists working in the applied arts. Five commissions of £7,500 will be awarded to artists by an independent selection panel. Entry is via online application, which opens in August.
Exhibition dates: July 2013, tbc.
Entry deadline: November 2012, tbc.
Contact: Enter online at: www.jerwoodvisualarts.org, or by contacting the Jerwood Makers Open Coordinator at Parker Harris: jmo@parkerharris.co.uk.
☎ 01372 462190

Abbreviations
tbc = to be confirmed
tba = to be advised

DATE CHANGES
Information was correct at time of going to press but details and dates may change; please check with the organisers

Setting the tone

A tinted or toned support can have a significant effect on the appearance of your watercolour painting, says Judi Whitton

Toned paper has been used to great effect, for instance by Turner, Ruskin and, more recently, John Ward and John Yardley. As watercolour is a transparent medium the supporting paper has a significant effect on the look of the finished picture (right).

The majority of watercolours today are painted on white paper. The advantage of this is that the unpainted white areas give sparkle to the paintings, and it does give the artist the opportunity to use the full range of tones. However, any whites can easily be restored by the restrained use of white gouache – purists, don't have a heart attack – or white Conté stick, and a tinted support will harmonise the finished look as every wash is affected by the underlying colour.

This article is about the use of different tinted papers that are chosen or prepared prior to any thought of subject matter, not the approach that involves applying an initial variegated underwash, dictated by the subject matter, to the white paper.

This shows the effect of different pigments washed across Two Rivers TR Original Handmade Papers in sand (top) and grey Not

Selecting a paper

It can be quite difficult to select the colour of paper to suit your chosen subject.

Unlike oil painting, where a toned background is mainly blocked out with subsequent layers, in watercolours the background colour influences the appearance of the paint placed on top. It can help to look at the subject and then hold up various papers with different tints and try to imagine the finished picture sitting on the paper.

Some artists say a warm tint creates a sense of sunshine and a cooler, bluer tint creates a calmer mood. But I would be cautious about this simple overview. Each artist must learn to trust their own judgement and discover their own way. My personal preference is for neutral grey or buff tints – brighter green, blue or ochre paper can be too insistent and overwhelm the subtle washes.

Toning the paper

One of the advantages of using a tinted paper when working *en plein air* in strong sunshine is that it reduces the 'glare' of the paper. Before setting out to paint *en plein air* I tint various pieces of paper and take a selection with me.

Whilst sitting in front of Basilica dei Santi Maria e Donato, Murano (left), one of these pieces of paper, with its irregular and varied wash, seemed just right to

Basilica dei Santi Maria e Donato, Murano, watercolour on self-tinted Schut Noblesse Not, 11½×12in (29×30.5cm).
This vignette was painted on watercolour paper which I had previously colour washed

Sue's Favourite Teapot, watercolour on self-tinted Schut Noblesse Not, 16×20in (40.5×51cm).
I selected a piece of self-tinted paper with a fairly simple grey wash which varied slightly from a cool grey to a warmer grey down the paper. The reasons for my choice were that I could visualise the pink and mauve blooms and white china teapot on this paper but could not visualise it on a buff coloured paper. White gouache was used for details

Join Judi on one of her watercolour landscape courses:

West Cork, Ireland:
Four days around Schull, August 20–23

Cotswolds:
Cirencester, April 21–25; Tetbury, May 19–23; Painswick, October 6–10. Telephone 01453 882949; onlocation@watercolour.co.uk;
www.watercolour.co.uk

provide interest to the vignette background and to give some harmony to the image itself. The choice of paper influenced my approach to the painting and allowed a simple restrained interpretation of the architecture that was just what was in my mind.

A selection of self-tinted papers

To tone the paper first you can use various mixes of watercolour paint: rose madder, French ultramarine, raw sienna, burnt umber, Winsor blue and so on. The mix is applied with a large brush and random effects are encouraged to give the paper some interest. Staining pigments are less likely than sedimentary pigments to be disturbed with subsequent washes, see examples (above) .

In general I have found that the initial wash is unaffected by subsequent applications of paint but it is wise to use a light touch to avoid any risk of dislodging the underlying pigment. One disadvantage of this method is that if you wish to scrub out an error you may dislodge the initial tint. One of my friends has had success by using acrylic ink to tone the paper and finds it less likely to cause trouble later.

Atmosphere

Although watercolours are muted by the shade of the paper support, don't be put off. There is much to learn from watercolourists of the past who liked working on paper with subtle background tones. They achieved a particular atmosphere, glow and harmony that we could aspire to today. Why don't you give it a try?

And finally, when you purchase a piece of tinted handmade watercolour paper you may also be doing something for the planet, as some of these beautiful papers are produced using T-shirt and denim offcuts. TA

Santi Giovannie Paolo, Venice, watercolour on self-tinted Schut Noblesse Not, 12×16in (30.5×40.5cm).
I painted on a piece of pre-prepared paper with a 'heathery' tint. As the watercolour progressed I felt that the initial tint with some irregular markings would be ideal for the sky area so no more paint was added here. White gouache was used in places to highlight the plinth and pedestal

Chippings, Tetbury, Cotswolds, watercolour and body colour on grey Two Rivers TR Original Handmade Paper Not, 16×19½in (40.5×48.5cm). Although a little expensive, this beautiful handmade paper is made from cotton and linen and, with a heavily sized unique surface, is delightful to work on. The predominant building was a lovely cream colour and using a grey support enabled me to render a warm building to stand out against the cooler surroundings. White gouache was incorporated with the watercolours to give the warm chalky creams for the walls

Advantages of using tinted paper

- The underlying tone can give a harmony to the finished work
- In sunny weather the tint can reduce the glare on the paper
- Initial colouring of your own paper can give opportunities for interesting and exciting effects which can be incorporated in the finished picture

Disadvantages of using tinted paper

- Reduces the range of tones available as the lightest tone (the white paper) is covered. Some artists enjoy leaving areas of unpainted white paper to give life and sparkle to their work
- It may be difficult to find a supplier of tinted paper that makes the colour and surface you prefer
- If you tint your own paper you may dislodge the initial tint with subsequent applications of paint. It becomes a real problem if you try to correct an area by washing it out
- The artist has to choose the tinted paper at the start of the picture. It can be difficult to judge how things will turn out. If the tint is too strong and insistent it may be unsatisfactory and dominate the finished work
- Tinted handmade papers can be expensive

Suppliers of tinted watercolour paper

Heaton Cooper Studio: excellent website, comprehensive list of suppliers and very helpful. **www.heatoncooper.co.uk**; info@heatoncooper.co.uk; telephone 015394 35280

Ruscombe Paper Mill, France: you can pay on line and the paper is shipped and packaged at cost. **www.ruscombepaper.com**; info@ruscombepaper.com; telephone +33 557 887377, English spoken.

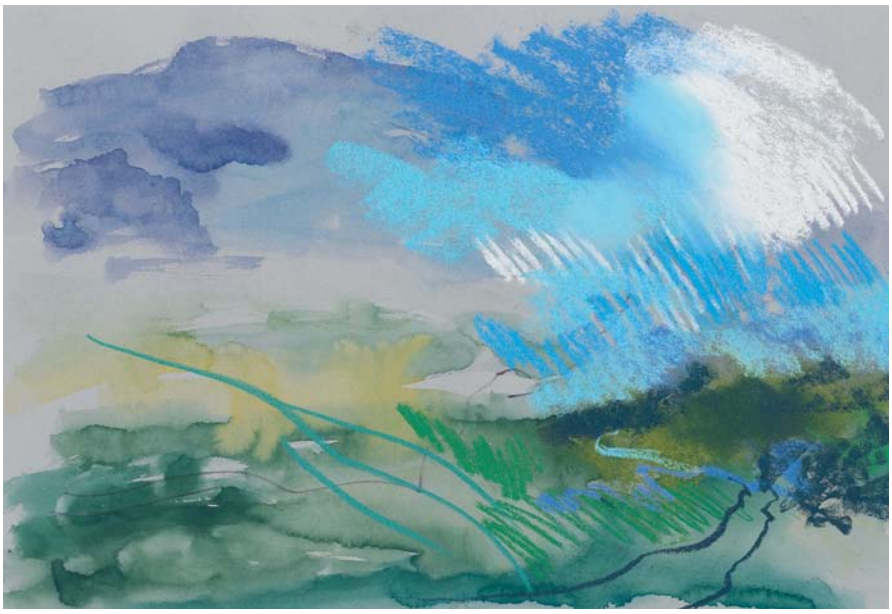
Two Rivers Paper Company: it is worth looking out for this company at art events such as Patchings, where you can see the lovely handmade paper and talk to the enthusiastic owners. **www.tworivers.co.uk;** tworiverspaper@googlemail.com; telephone 01984 641028.

Falkiner Fine Papers: excellent website and very comprehensive range of papers. **www.falkiners.com**; telephone 0207831 1151.

Twinrocker USA: dynamic website. Will send 40 labelled samples of exciting Twinrocker Handmade Paper from USA worldwide. Pay by credit card and email for postage costs. **www.twinrocker.com**; info@twinrockerhandmadepaper.com; telephone 1-800-757-8946.

Canson Mi-Teintes Touch card and board

Jackie Simmonds says that this new Canson card is a joy to work with



Canson, who are well known for their popular Mi-Teintes pastel papers, have introduced this new 'sanded' surface that can be used for pastel, oil pastel, pencil, charcoal and acrylics. The surface feels smooth and the slight texture will not shred your fingers like regular sandpaper! Every Canson Mi-Teintes Touch sheet and board has a white margin, which is useful for framing purposes. You can even use the reverse side of the sheet if you are unhappy with your efforts on the sanded side.

Layering pastels

I decided to try the surface with pastels, and an important quality for most pastel painters is the ability to layer with different colours in order to achieve rich effects. I found that up to about four layers could be applied without the use of fixative – a burst of fix at this point would allow further layers if required.

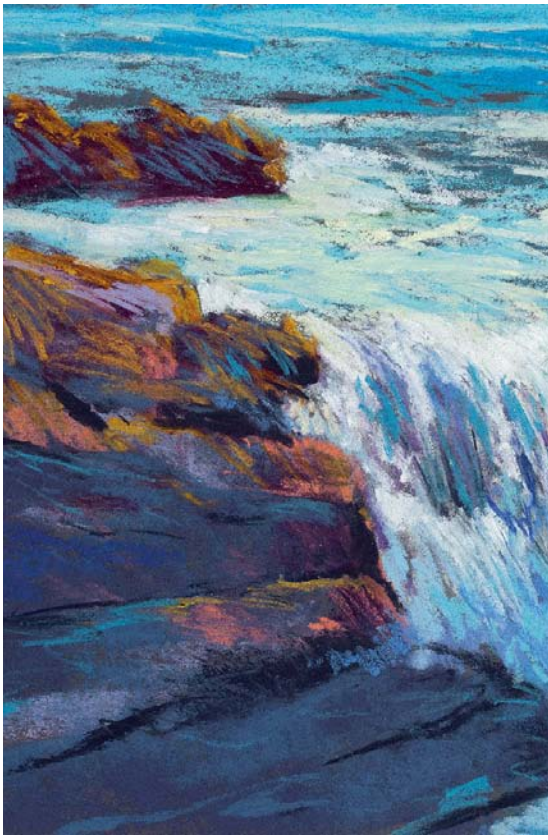
Canson Mi-Teintes Touch is also suitable for acrylics, so you could use a water-based media – watercolours, gouache or ink – to prepare an underpainting for pastels, which is what I have demonstrated here (above). I used the 355gsm sheets, which did buckle very slightly when I used very wet washes, but it was nothing to worry about as it flattened down as it dried.

▲ Canson Mi-Teintes Touch Steel Grey card, 335gsm, 10½×15in (26.6×48cm). On the left-hand side of the sheet, watercolour washes were loosely applied to the surface, while the right-hand side shows a covering of pastel, using side strokes, lines, broken colour and blending. There are faint brown lines under the pastel and the watercolour washes, seen on the bottom left, which cover easily with pastel because of the abrasive surface. They were drawn using a waterproof Indian ink artist pen with a soft 'brush' tip; these pens are useful for initial drawing under pastel because unlike charcoal, they will not lift or affect subsequent applications of colours

Substantial

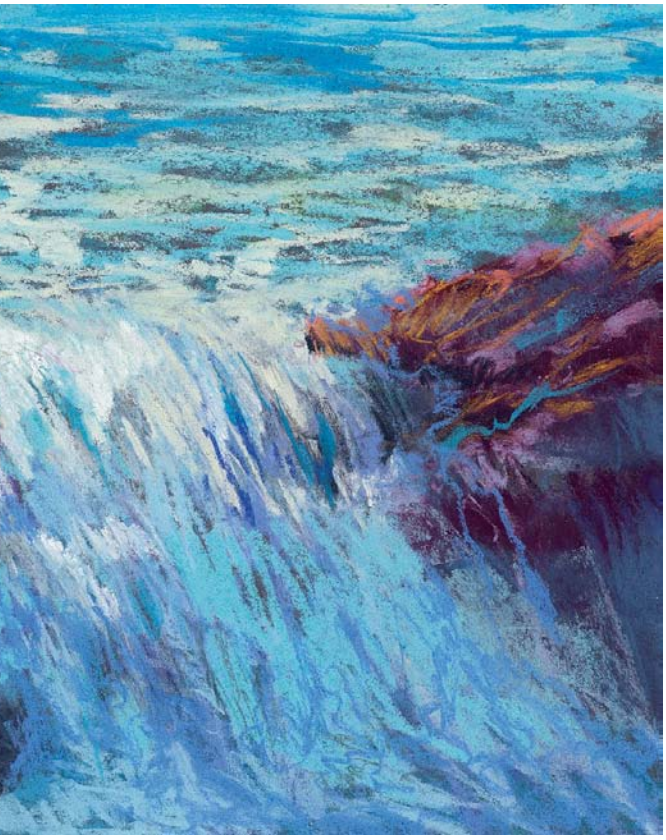
However, there will be much more substantial, and larger, 1255gsm boards available, which will stay completely flat even with water media applied. These are marvellous – I have found nothing like them on the market. Previously if I have wanted to work with lots of water for an underpainting I have had to secure my sheets on to board, but all this work is done for you with these terrific Mi-Teintes Touch boards. At £9.90 they may seem expensive compared with the price of a sheet of paper but, because of their properties, these boards are unique and far more versatile than paper – they are a quality product and can be compared with a good quality canvas.

Given the marvellous range of colours and the different sizes of pads, cards and boards, this product is a first-class addition to an artist's arsenal of materials. I thoroughly enjoyed using them. I have long been a fan of Canson Mi-Teintes papers and I will most certainly be using Canson Mi-Teintes Touch for my own work, for both pastels, and for acrylics.



▲ ***Athabasca Falls, Canada,*** pastel on Dark Grey Canson Mi-Teintes Touch card 335gsm, 10½×15in (26.6×48cm). It was a joy to create this painting. Working swiftly and freely with both hard and soft pastels, without any preliminary drawing or underpainting, I recreated my memory of the dramatic rushing water vigorously tumbling over the rocks towards shadowy blue depths below

More information about Canson Mi-Teintes cards and boards is available from Canson's UK distributor: RK Burt & Co; ***www.rkburt.com****; telephone 020 7407 6474.*



Canson Mi-Teintes Touch is available in both card and board in the following colours: black, dark grey, steel grey, flannel grey, indigo blue, light blue, sky grey, twilight (a soft grey-purple), wine red (burgundy), tobacco, sepia, sand, cream and white. Card weight 355gsm, size 19¾×25½in (50×65cm), price £5.40 per sheet; board weight 1255gsm, size 19¾×27½in (50×70cm, price £9.90 per sheet.

Pads of 12 sheets of card are also available in black, dark grey, steel grey, tobacco, sand, cream at £22.90 for the 9½×12½in (24×32cm) size and £32.90 for the A3 size.

'These are marvellous – I have found nothing like them on the market'

Canson Mi-Teintes Touch Tobacco card, 335gsm, 10½×15in (26.6×48cm).
This demonstration shows different pastel techniques on a dry surface. I would advise the use of harder pastels to begin with, working towards softer pastels for the upper layers, so as not to fill the tooth of the paper too quickly. The surface is excellent for fine lines, cross-hatching and other textural marks, blending of colours and for layering with side strokes

www.jackiesimmondsartyfacts.blogspot.com

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FIRST IN A SERIES OF 13

The components of colour

Soraya French begins a new series in which she explores the vital aspects of colour

As the most seductive aspect of painting, colour is the first element that attracts a viewer and the reason why many artists pick up a paintbrush in the first place. But simply loving colour is not enough to make an artist into a colourist and there is a bit of homework to be done.

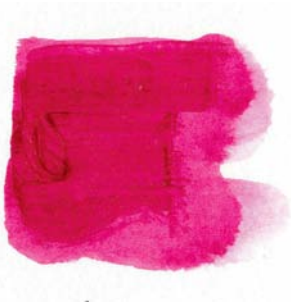
In my experience, most leisure painters want to know enough to enable them to mix their colours successfully but, as a multidimensional subject, colour theory can be long winded and boring. Using colour by trial and error is like running down a dark alley, hoping to dodge the obstacles through sheer luck, so it is important to get to know your colours and paints intimately in order to make them work for you. In the context of these articles we are dealing with colour in relation to paint and pigment, which is subtractive colour mixing, not additive, which is the mixing of colour in light.

Painting media

It doesn't matter what medium you use, all artist-quality media start with a colourant or pigment which is then mixed or dispersed in a medium to make a specific type of paint. For watercolour it is gum Arabic; for oils linseed, poppy or walnut oil; and for acrylics, acrylic polymer. In other words it is the binder that separates each medium – the pigment is the same. Knowledge of the physical properties and characteristics of the pigment will enable you to use it properly. For example, trying to create a transparent wash with an opaque colour such as cadmium yellow that contains an opaque pigment is a hopeless task.

The more I explore the world of pigment and paint making, the more I realise what a minefield it is in terms of contradiction and exceptions. So, although there are times when we can make a general statement about certain inherent qualities, we must remember that different manufacturers may produce their own unique versions of some paints and pigment.

Tinting strength
Permanent rose (above) has low tinting strenth; quinacridone magenta (right) has high tinting strength



Saturation of colour
Burnt sienna (above) has low colour intensity of colour; quinacridone magenta has a high intensity (right)

Colour attributes

In order to be confident with colour you need to understand its attributes. These are hue, saturation or intensity (chroma), value and temperature.

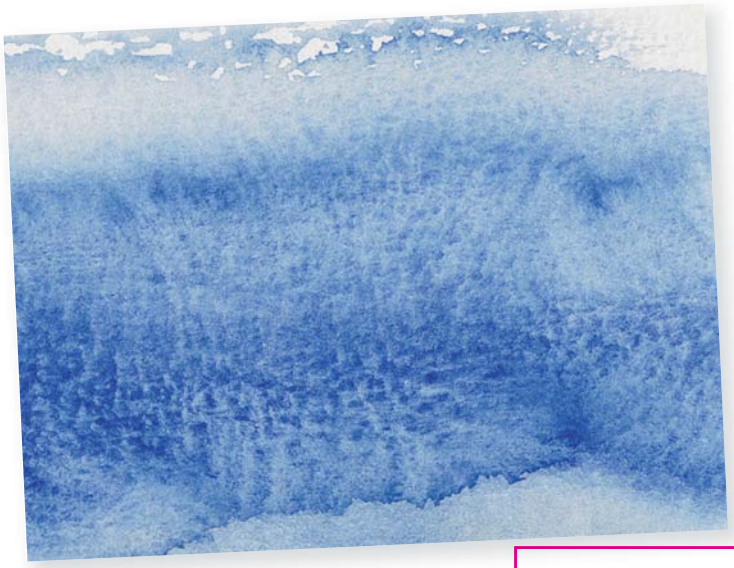
Hue is simply another name for colour and describes the colour of something, such as red, blue or green. Lemon is a hue of yellow; lime a hue of green. Hue and colour are general terms but the name of pigments are quite specific, so within the red hue there is a huge range of colours: alizarin crimson, scarlet and quinacridone red are a few but the list is endless. Each colour then has an index number. For example, the hue of French ultramarine is blue; the pigment name is ultramarine, which is known by the index number PB29.

Saturation, intensity or chroma describes how bright or how dull and subdued a colour appears. For example, a pure blue can become slightly less intense by adding a small amount of grey, or its complementary colour; the more you add the less saturated the colour becomes until it becomes totally desaturated and grey.

Value refers to the degree of darkness or lightness of a colour on a scale from black to white. Value is undoubtedly one of the most important attributes of colour and one of the main elements of design.

Temperature describes whether a colour is cool or warm. Yellow appears naturally warm whereas blue is generally known as a cool colour, but within each colour there are warm and cool versions. This quality is really important in composing with colour, in terms of perspective and in order to help you create recession in your painting.

All contrasts of colour are relative concepts and are rather meaningless in isolation. For instance, a colour that appears warm will, when placed next to a warmer colour, appear cool by comparison.



Granulating ultramarine blue

Sometimes particles of the pigment settle into the fibres of the paper and create a mottled effect known as granulation – ultramarine is a fine example of a granulating pigment. This quality can create beautiful passages in a watercolour painting and many watercolourists take advantage of this characteristic to create an interesting visual texture. Some of the earth colours and inorganic pigments have this quality in varying degrees. As a rule modern synthetic pigments do not granulate

Staining colours and lifting colour

Some pigments have a high degree of staining power. The small particles of these pigments become imbedded in the paper and are hard to lift. On the image above right, you can see the degree to which phthalo blue has stained the paper, even after my attempt to lift some of it. Right is cobalt blue, which has a moderate to low staining quality and is much easier to lift, leaving cleaner areas of the paper. It is important to recognise this quality in your pigments if your technique relies on lifting of colours. In general most modern synthetic pigments have a higher staining power than the earth colours and inorganic pigments

Pigment reality

Pigments are divided into two categories, **organic** and **inorganic**

Inorganic pigments are derived from minerals and ores. Natural inorganic pigments are obtained by refining clay rich in iron oxide or stones such as lapis lazuli. These are among the oldest pigments available to man and also known as earth colours. Earth colours range from yellow to green; red and brown examples are raw sienna, terra verte, red ochre and raw umber. Although natural inorganic pigments are highly permanent they lack consistency and the production process is long and tedious. Today we use the more superior synthetic versions of these pigments such as Mars red and yellow oxide. Many of the earth colours we use, such as burnt sienna and umber, are made synthetically.

Synthetic inorganic pigments, such as the cadmium pigments, cobalts, titanium white, etc, are chemically manufactured. Most earth pigments are of low intensity, have low tinting strength and are moderately to highly opaque, with the exception of zinc. It is important to know that mixing these low chroma pigments gives you low intensity colours but with great opacity and permanency.

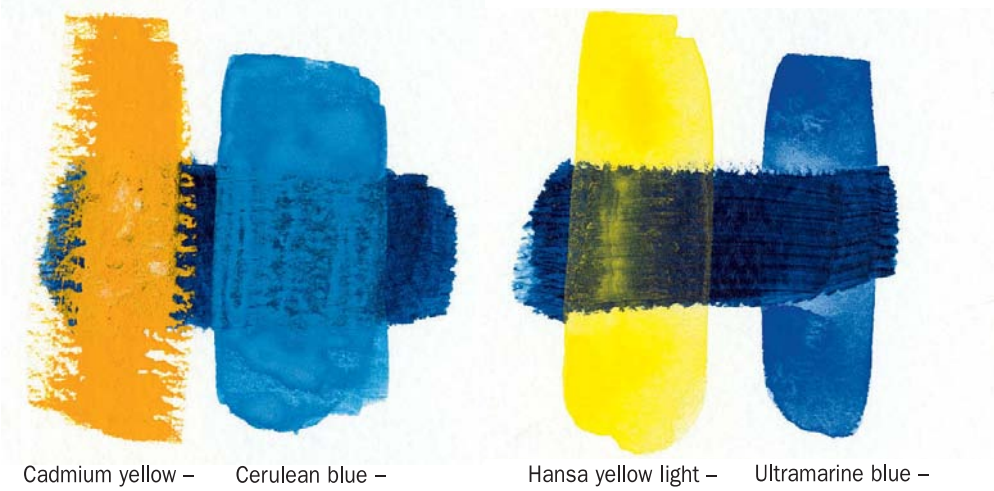
Synthetic organic pigments are produced from petroleum, acids and similar substances under intense heat and pressure. Most organic pigments are of high intensity and offer high tinting strength and a great degree of transparency. Because many of these pigments have a molecular structure that allows the light to go through, therefore, they make mixtures of amazing clarity. Examples of these colours are phthalocyanine, quinacridones, azo and hansa. We are lucky to have these high-performance wonder pigments to use today. **Natural organic pigments** are derived from animal oils or plants and, unfortunately, are prone to fading. Most have now been replaced by their more permanent synthetic versions – crimson and genuine madder are examples.

It is important to test the pigments of your different tubes of watercolour and acrylics for the degree of opacity, tinting strength, granulation (watercolour), transparency and opacity. Make a chart to refer to until such a time when mixing your colours becomes second nature. TA

Next month: Value and tone

Opacity/transparency

To test the degree of opacity, simply apply a strip of colour over another colour. If the colour underneath shows through the colour is transparent; if it totally covers the colour underneath, the colour is opaque; if it partially shows through, it is semi-transparent



Cadmium yellow – opaque

Cerulean blue – opaque

Hansa yellow light – transparent

Ultramarine blue – transparent

Learning the muscles

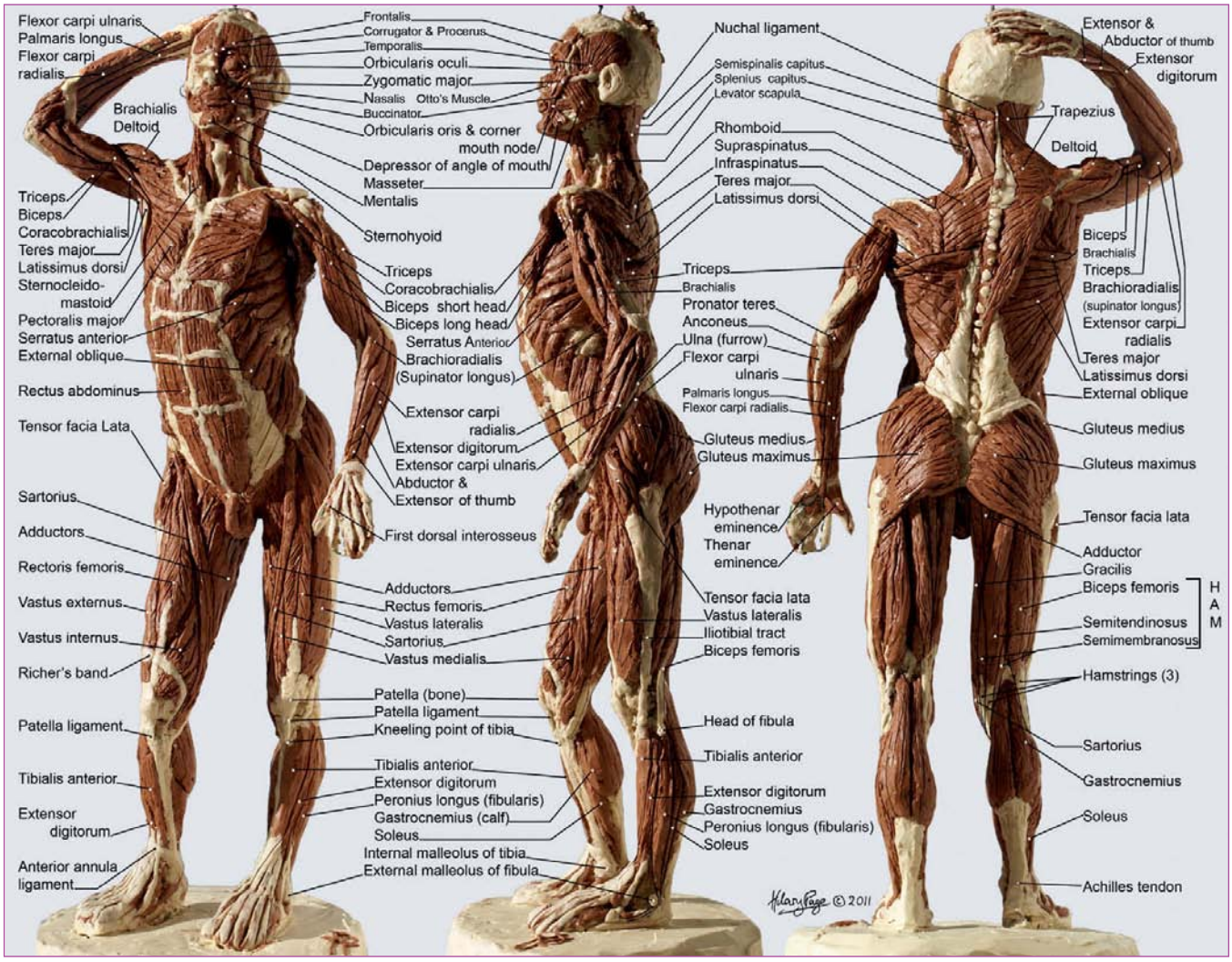
Muscles are the focus of Hilary Page's final article on depicting the human form as she adds them to last month's skeleton to make an écorché

Knowledge of artistic anatomy greatly enhances our portrayals, allowing us to be truly creative rather than simply copying the model, and to finish drawings long after the model has gone. The ultimate aim is to be able to draw the human form in any position from memory – if we know a muscle exists, we are able to depict it on our paper and avoid egregious mistakes.

Learning the material is hard work. Reviewing muscles in books is helpful but the muscles are invariably shown only from the anatomical, straight-on viewpoint. We can study them on models, and ourselves, by looking in a mirror as we flex various muscles. But if we don't know what we're looking for, it's hard to identify a surface bump, especially one that changes with every movement. Medical students learn by doing dissections. For artists, I know of no better way of learning than to sculpt an écorché – a flayed figure that displays the muscles that influence surface appearance.

Muscle appearance

Skeletal muscles typically consist of bundles of red, fleshy, near-parallel, striated fibres that taper at each end into thin, white, non-elastic, fibrous tendons. The tendons attach the muscle to the two or more bones that the muscle spans as it crosses one or more joints. The direction of the striations indicates the pull of the muscle. Horizontal wrinkles form at right angles to the pull of muscles. For example, the vertical striations of the frontalis (forehead) lift the eyebrows and cause horizontal wrinkles – (right). So, know your wrinkles and you'll understand the muscles. Males have more defined muscles and less fat than the females so my écorché is male.



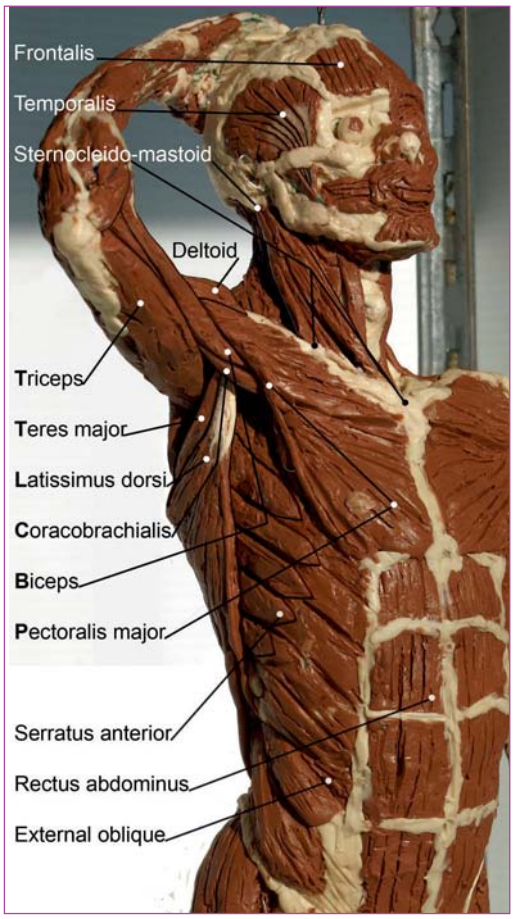


Figure 1

Muscle action

A muscle can contract (pull), relax and stretch. Movement takes place as a result of stimuli from the brain via the nerves embedded in the muscle. Contraction makes the muscle fibres shorter, thicker and firmer. The resulting action moves the bones either closer together (flexion) or further apart (extension). Muscles placed obliquely between bones cause a twisting action – an example is the sternocleidomastoid of the neck. Muscles use gravity to reduce the effort required, such as when dropping the head forward.

Muscles work in groups. For instance, the three back thigh muscles, the hamstring group, work together synergistically to bend (flex) the lower leg backward. The front muscles of the upper leg straighten (extend) the lower leg. Muscle groups are separated by furrows such as the ulna furrow along the side of the arm bone (ulna) between the flexors and extensors of the hand – see Figure 1 (above).

Muscles work antagonistically, meaning that every action requires a counter action. For instance, the rectus abdominus bends the trunk forward. The muscle is attached to the rib cage and pelvis. The antagonistic muscles that span the length of our back, the erector spinae, straighten the body. Together with the muscle of the buttock, gluteus maximus, they return the torso to an upright position. Seemingly minor actions such as standing involve complex interactions between antagonistic groups.

Each side of the body has a separate set of muscles that work independently. For instance, when one side of the rectus abdominus contracts and the other side relaxes, the body bends sideways on the contracting side.

Olga, watercolour, 15×22in (38×56cm).
The armpit's front flap is pectoralis major. The back flap is latissimus dorsi and teres major

Nomenclature

The names of the various muscles tell us a great deal about them:

- **Location:** eg tibialis anterior – front of lower leg
- **Direction:** eg rectus femoris is vertical; external oblique is diagonal
- **Size:** eg peronius (fibularis) longus; adductor magnus
- **Shape:** eg rhomboids, latissimus (widest); dorsi (of the back)
- **Function:** eg flexor carpi radialis; extensor carpi ulnaris
- **Number of divisions:** eg biceps; triceps;
- **Location of attachment:** eg sternocleidomastoid attaches to the sternum, cleido (collar bone) and mastoid
- **Appearance:** eg serratus anterior has notched edges as in a saw (serra) as it grips the ribs; soleus resembles a sole fish
- **Anecdotal:** the hamstring muscle group

Genet, 24×536in (61×12.5×15cm). Knowledge of anatomy came in handy when I sculpted Genet

is so named because bygone farmers cut the tendons of the ham behind the knee so a pig could not walk, and thus get fat. The long, thin, oblique sartorius of the upper leg is the tailor's (sartor) muscle because it enabled tailors to sit crossed legged. Temporalis refers to time passing – the muscle is placed beneath the temples, where our youthful hair first turns to grey. Otto's muscle at the side of the nose – the levator labii superioris alaeque nasi is named because Otto didn't like writing its long, Latin name.

Knowledge of artistic anatomy does not come at the expense of artistic vision as some argue. The technical stuff, once learned, is stored in our subconscious and accessed without conscious thought, thus not impeding our flow of creativity. Depicting the model at model sessions with fellow painters is a most enjoyable experience. I hope that the insights and knowledge provided in my series hastens your progress, helps observation because we see what we know and takes your figure work to new heights. TA

▲ ***Bobby,*** watercolour, 22×15in (56×38cm). Holding the pole this way allows the model to flex the trunk muscles, making them more visible

Reference material

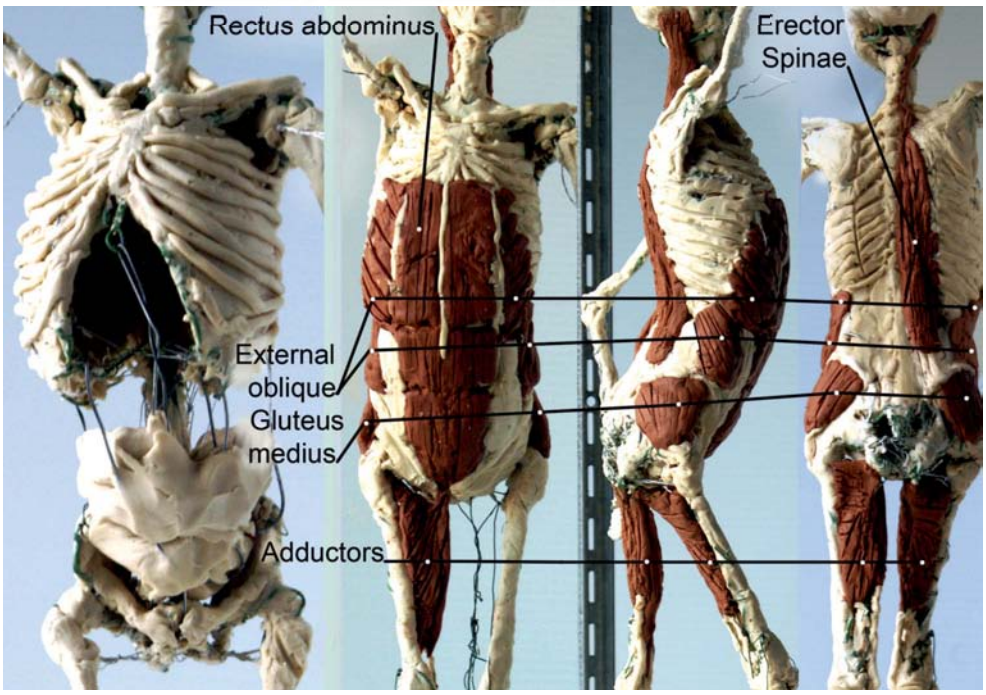
You'll need more reference material than there is space for here. Information about human anatomy can be found on the internet. Of the many books I consulted, I recommend *The Anatomy Coloring Book* by Wynn Kapit and Lawrence M Elson, published by Benjamin Cummings, ISBN 978-0805350869, rrp £25.99; pages 46–69 show each muscle's attachment sites to the skeleton and give useful diagrams of various muscular actions. Also, *Anatomy Lessons from the Great Masters: 100 Great Figure Drawings Analyzed* by Robert Beverly Hale and Terence Coyle, published by Watson-Guptill, 1977, ISBN 978-0823002818; see page 146 for suggestions of how to remember the names of muscles.

Procedure for making the écorché

Materials

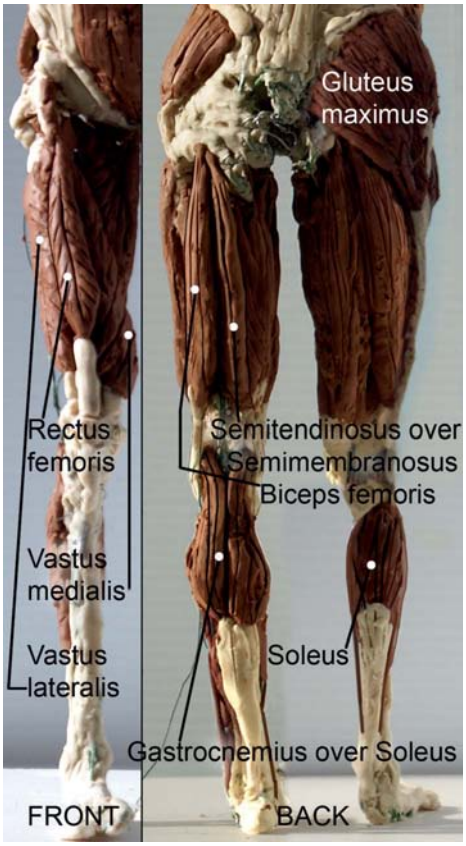
- **Skeleton, constructed from my instructions in *The Artist*, December 2011 issue.**
- **Plasticine, Newplast or Coloursoft Staysoft clay in red (for muscle) and buff (for tendons, unless they are set against the buff bones, in which case use red, so that they show up).**
- **Modelling tools**

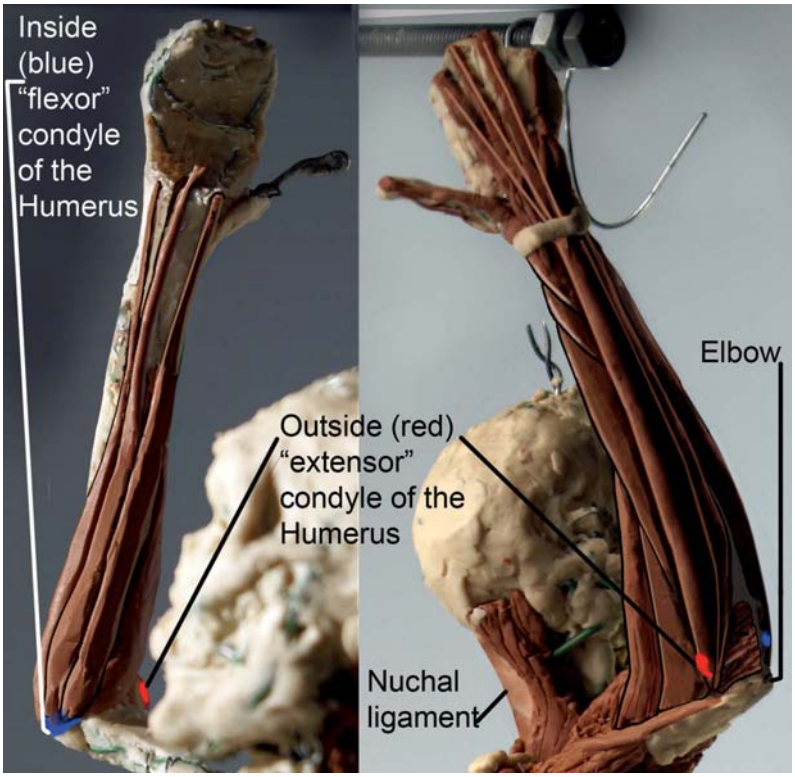
Newplast is available from Newclay Products, telephone 01626 835700, www.newclay.co.uk; Coloursoft Clay is available from Craft Mill, telephone 0161 484 5888, www.craftmill.co.uk.



STAGE ONE

Fill in the abdominal area. The first muscle to sculpt is the rectus abdominus that attaches to ribs V–VIII at the top and to the pubic bone at the bottom. For each of the next 60-plus muscles work in this manner. First consult your reference material and determine where the muscle attaches to the bones, then sculpt the muscle. I recommend that you add the muscles in the order shown doing the underneath muscles before the outer ones





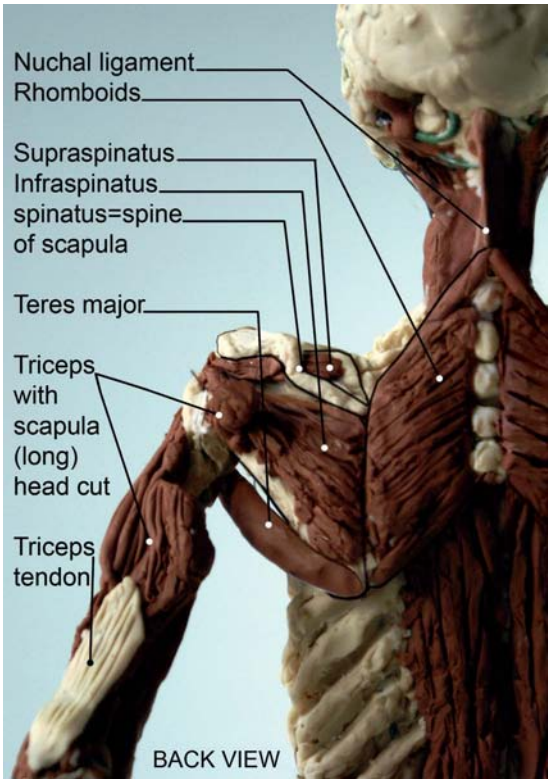
▲ STAGE TWO Work on the legs

Alun, watercolour, 22×15in (56×38cm).
A good way to learn is to identify the muscles on the model against those on the écorché

▲ STAGE THREE

The forearm is next. It's complicated because the muscles interweave. For instance, the brachioradialis of the top of the forearm dives under the thumb muscles before inserting into the radius near the wrist. Also, on my sculpture the right arm is raised. To simplify I pulled the right arm away from the head and then marked the external bump of the humerus (upper arm bone at the elbow) with red and the internal with blue as shown. The four main extensors including, anconeus, originate from the red condyle and the flexors, including pronator teres from the blue. Repeat the process with the left, lowered arm, which is in a pronated position, ie the radius bone is crossed over the ulna so the hand faces downwards.

Most modern reference books only show the right arm, so I looked at the reference material through a mirror in order to get a reverse image



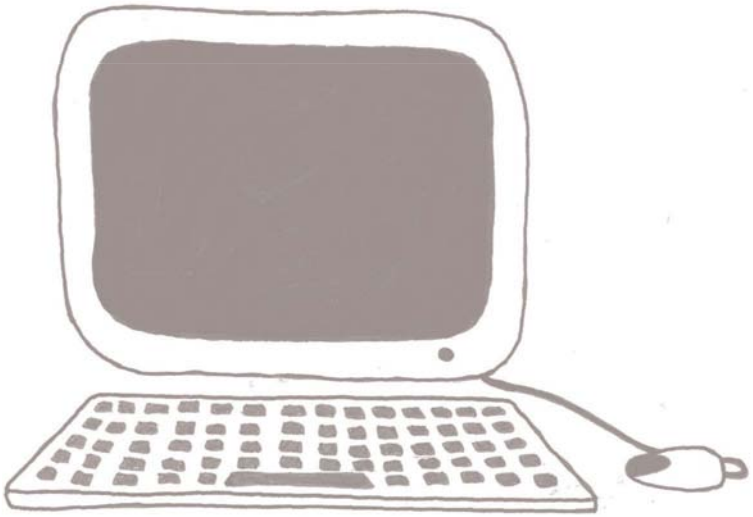
FINAL STAGE

Add the underneath, shoulder muscles and then the outer ones. Finish the back, neck and head, and refine. The deltoid muscle that caps the shoulder is the last muscle I added to complete my écorché

Hilary Page is the author of Hilary Page's Guide to Watercolor Paints *(with updates),* Watercolor Right from the Start *and* Color Right from the Start. *She also has a DVD on portrait painting. Originally from England, she lives in Houston, Texas USA. For more information see* **www.hilarypage.com**.

ART for arts sake?

In the first of a new three-part series Cheryl Culver asks whether artists can continue to be technophobes in the 21st century and underlines the importance of being business-minded



Profit, self-promotion, networking: no self-respecting artist would have anything to do with a list of terms that makes such uncomfortable reading, or so they would have you believe. But art is a business like any other and always has been – there is essentially no difference between the deisre to succeed, whether as a sporting superstar or a creative artist. Skill, talent, ability: all are essential, but without promotion or exposure these talents will lie undisovered.

Technophobes

Many artists also have an inherent dislike of technology, but one skill that could help them in their careers is computer literacy. I was one of the unconverted until the frustration of always having to instruct a third person made me take on the challenge. I was fortunate in that the third person was my husband, and he really wanted me to be independent and computer literate. It has been an exciting, annoying and infuriating learning curve, but I am so glad that I fought my demons.

I hope that these very simple articles will encourage those who still think that a mouse is a small furry thing, and that the web has something to do with spiders, to take your first steps towards independence and computer literacy.

In business

Many artists have to find other means of income, such as teaching, in order to have the financial freedom to paint or sculpt. When you take into account the costs involved: framing (even at DIY level); travel/delivery/collection of work; attendance at private views; gallery commissions; painting materials; ratio of work that sells to work that doesn't, the reality is that few of us really make a profit. Even if some artists are in denial about the business side of art, galleries certainly are not – note how speedily they drop you when the work stops selling. Thank goodness that there are reasons for doing this 'creative thing' other than making money.

Having said that, it is essential that the artist learns to deal with the fact that he is creating something for sale. This does not mean that standards or commitment are compromised, but it does mean that self-belief has to be the driving force behind self-promotion. We must put a price on our creations, and we must not deny that we have the slightest interest in affairs of finance and turn pale at the word 'profit'. Neither conceit nor arrogance has a place in this. Dedication, inspiration and an organised plan of attack are required, along with the power to communicate quickly and efficiently.

What is needed is for the artist to become computer literate, or risk being left behind as others, perhaps no more talented than yourself, surge ahead. This is not easy for some of us, but a trip to Waterstones will reveal a whole range of literature aimed at the older generation. This is a fast-growing market and many OAPs now use the internet to book holidays, do their shopping and buy paintings.

Computer world

Computers are a modern necessity. They can do simple tasks and phenomenally complicated ones, but bear in mind that they are tools, nothing more. They make communication more immediate – the sending of documents and images becomes a five-minute job – and the task of researching galleries and establishing gallery contacts can be done without wasting hours of time travelling. If you're not good at self-promotion, a computer enables contacts to be established without the difficulty of face-to-face contact, or the expense and often inappropriate timing of a telephone call. Computers can be scary things but they will, if handled with respect, give you some enormous advantages. With practice and, hopefully, some help you will soon be able to achieve the following:

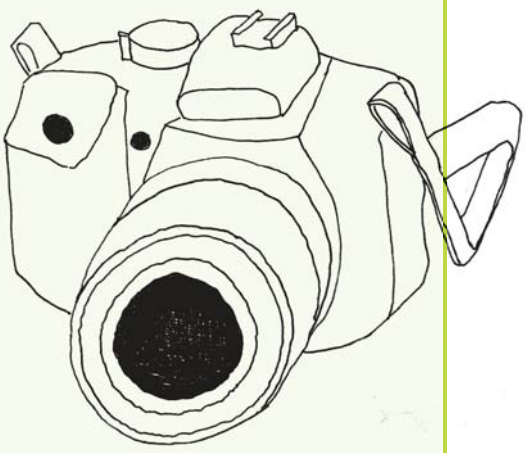
- Send emails.
- Send images to galleries for information or promotional use in catalogues, posters, on the gallery's website or simply to bring your work to the attention of a suitable gallery.
- Do general research – such as view galleries and other artist's websites.
- Download application forms from the Federation of British Artists and other art organisations.
- Check whether your work has been accepted for exhibition without having to wait for the dreaded letter.
- Build your own website. You can use a programme such as Serif (purchased for approximately £70) or have a 'self management site' built for you. As your skills grow you will be able to change information and images and create a site that is alive and interesting. The more active your site is, the more likely your name will appear on a Google search. This is modern communication!

Push those boundaries

History tells us that artists have always been at the cutting edge of creativity,

Essential equipment

- A desktop or laptop computer (have a good look around at prices before going into too much detail).
- A simple inexpensive printer (the computer can then be used as a typewriter). Colour printers are more expensive.
- An internet connection. Internet access is generally established through your telephone line. There are many companies offering this service; costs vary, depending on the type of package you choose.
- A virus security programme is vital. You should ensure your computer is protected against attack from viruses and malware with a security package – there are several to choose from.
- A digital camera suitable for photographing fine art images. Your local camera shop will be able to advise you, but you do need to have a budget figure in mind as there is a wide range of prices and models available.
- An external hard drive. This essential piece of equipment will store enough information for your immediate needs and can be purchased for as little as £50. Computers do crash (break down); if this happens all the information that you have saved to your computer can be lost. An external hard drive is used to save and store information independently from your computer. It also ensures that your computer does not get overburdened with information, thus slowing it down. Remember that images take up a lot more storage space than documents.
- A programme that allows you to crop and resize images of your work. This usually comes in the form of a CD that you load on to your computer and then register your ownership. Ensure that you discuss with the supplier/salesperson your requirements – ie you are an artist and you wish to edit fine art images. There are expensive programmes and inexpensive programmes. For sizing, cropping and preparing images for website publication, magazine publication or sending as an attachment to an email, you do not need the highly complex programmes used by professional graphic designers or print companies. Photoshop Elements would probably be quite sufficient, and retails for about £70.



breaking rules and pushing back boundaries. Creativity filters down through the system to appear in fashion, advertising and product design, all of which are aspects of our daily lives. Those artists who have written themselves into the history books defy the normal ageing process by working and creating, trying and testing until the end.

David Hockney, now in his 70s, has recently shown work made on an iPad and an iPhone. The exhibition was housed at The Foundation Pierre Bergé – Yves Saint Laurent in Paris and entitled Fleurs Fraîches. In an interview with the BBC Hockney said: 'Who wouldn't want one (iPad or iPhone)? Picasso or Van Gogh would have snapped one up…drawing is rather like playing chess: your mind races ahead of the moves that you eventually make, the speed of modern computers makes working on them far more attractive.'

These remarks give a whole new meaning to being an OAP. I see them as an encouragement to all of us to have an open mind and to sample and test the opportunities around us; you may find that technology not only improves communication, but that it changes it forever! TA

'David Hockney, now in his 70s, has recently shown work made on an iPad and an iPhone'

Cheryl Culver PS RBA ***The Shadows stretch deep into the Valley*** pastel on board 24×24in (61×61cm)

Pip Seymour's Artist's Acrylic Colours – Extra Fine

Fiona Clucas finds her inner colourist with these new acrylic colours

◀ ***Winter Storth Moss Two,*** Pip Seymour's Artist's Acrylic Colours – Extra Fine, 16×16in (40.5×40.5cm)

▲ ***Summer Border,*** Pip Seymour's Artist's Acrylic Colours – Extra Fine, 9×12in (23×30.5cm)

'Fifteen years ago I changed from painting in oils to painting in acrylics'

Inspiration is close at hand in my garden – it is a haven for plants and creatures. The countryside around us at the head of Morecambe Bay, on the northwest coast of England, also provides an unusual range of landscape and wildlife habitats. However, I still venture further afield, especially into the North, taking at least one intensive painting trip there each year.

Although on a large scale the interplay of light and colour is important in my pictures, I tend to focus on particular aspects of the landscape. This approach provides subject matter that at first might appear to be quite commonplace. However, when observed more closely, I find there is often a great beauty in what might go unnoticed by the casual observer.

Out in the field I tend to sketch using graphite and water-soluble pencils, watercolour and/or gouache on heavy watercolour paper. I work quickly to catch the fleeting wildlife and transient elements. In the studio I work up larger drawings with graphite pencils and powder. My paintings on canvas and board are created using a process of building up different surfaces and textures with impasto, sometimes printing, and with much over-layering of colour.

Fifteen years ago I changed from painting in oils to painting in acrylics. Although at first I missed the rich creaminess of oils, I soon began to enjoy and value the flexibility of acrylics. I like to think of myself as a colourist; the mixing and layering of colours is engrossing – watching one colour sing against another is fascinating and magical and for this reason colour intensity is paramount.

For the last year I have used Pip Seymour's Extra Fine Acrylic Colours. Whether mixing them with acrylic opaque paste (an impasto medium I have used for several years), mixing one colour with another or layering with thin transparent washes, these paints are lovely to use and certainly retain their depth of colour. They are very reasonably priced and I look forward to trying the extended range of colours. TA

Pip Seymour Artist's Acrylic Colours – Extra Fine are manufactured in the UK by Pip Seymour Fine Art Products, Keepers Cottage, Brackenbottom, Horton-in-Ribbersdale, Settle, North Yorkshire, BD24 0EU. Telephone 01729 860075; **www.pipseymour.co.uk***; info@pipseymour.co.uk. They are distributed in the UK by C Roberson & Co, 1A Hercules Street, London N7 6AT; telephone 020 7272 0567, info@robco.co.uk;* **www.robco.co.uk.**

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Top tips.... collage and mixed media

This month we begin a new series in which we tackle readers' queries about practical aspects of art – so keep those questions coming in and Susie Hodge will try to answer them in future issues

Q I work with a variety of media, including acrylics, collage and printed images. How can I ensure that my work has longevity?

A Most contemporary artists' paints, pastels, coloured pencils and other coloured materials are classified as permanent for artistic use, so UV protection is not essential when varnishing work you have produced using these products. But if you don't use artists' quality paints or are using unusual materials, or a mixture of materials that you're not sure about, you need to be prepared for any potential adverse effects of UV light. Non-permanent media can fade, darken or change hue from the effects of sunlight. Consider using a varnish such as Winsor & Newton Artists' Acrylic Varnish, which comes in matt, satin and gloss finishes and has the additional benefit of UV protection, or their All Purpose Varnish High Gloss Spray. Other good varnishes with similar qualities are Humbrol crystal clear varnish spray, which prevents fading and is non-yellowing or Varnish20, which comes in matt or gloss finishes. Another form of varnish that works well on mixed media is acrylic gel medium, such as Soft Gel Medium by Golden.

Q What are the best glues to use with collage?

A The answers to this question are as broad as there are types of collage. The most effective glue varies depending on the materials you are using. Some glues coat the collage and create glossy or matt surfaces, which can be an added enhancement to your work. Some can help stiffen thin paper. If you are using a combination of media, it's best to use different glues for one project. Below are some of the most effective glues for different types of collage.

- Rubber cement creates a bond between paper and hard surfaces like card or illustration board. It will also bond paper to metal, glass and wood. It's resistant to water, dries quickly, usually won't cause wrinkling, curling or shrinking and remains flexible even when dry. But be aware that most brands of rubber cement are either not acid-free, or they might contain other chemicals that will discolour over time. Also, the bond is not permanent so paper can often be peeled off or it can 'slide'. Over time, rubber cement will dry out and lose its ability to hold.
- Glue sticks are convenient, instant, acid-free and the bond lasts for years. Products such as Uhu and Tombo are quick-drying and won't cause paper to wrinkle, buckle or shrink. Glue sticks are often the most effective adhesives for gluing very thin papers and other materials to each other and they work well on stiffer surfaces too.
- PVA glues come in a variety of formulas; they're PH neutral and acid-free, so are useful for gluing many different surfaces together. PVA dries clear and won't stain collage materials. Be aware that PVA only works on porous materials, is not waterproof and yellow PVA glue doesn't last as long as white PVA. PVA can be added to methyl cellulose or wheat starch paste to make a much stronger adhesive.
- Spray adhesives attach paper and thin fabrics to practically any surface. They're strong, dry quickly, transparent and don't

cause wrinkling or curling. The main drawback with spray adhesive is that it must be used in a well-ventilated area. 3M Photo Mount is an effective, strong, all-purpose adhesive.

- YES glue is a methylcellulose paste. It works well when gluing thin materials together, such as papers, including metallic papers and lightweight fabrics. It doesn't cause wrinkling or shrinking and it can be diluted with warm water for greater spreadability.
- Acrylic gel is excellent for gluing many different surfaces together and is transparent when it dries. Different acrylic gels can also create textures on top of paper and can be used as a paint extender. Heavy acrylic gel can be used to create textures as well.

Not all adhesives have to be unseen however, so you might want to try other ways of gluing surfaces together, such as with transparent or masking tape, pins, staples or thread, as these can create further interest and textures in your work. Be aware though, that tape can yellow and become brittle with age.

Q Which supports are best for mixed media work?

A This depends on what type of work you are aiming for, but in general, medium-weight illustration board, stretched canvas or canvas board works for most types of mixed-media artwork. Other options that work well include: Bristol board, plywood or watercolour board. You should coat both sides of any support with emulsion, although canvas is often sold already coated with gesso. Always let the coating dry thoroughly before you start work.

Q I'm about to experiment with mixed media, but am a bit nervous. Please can you advise which media work well together and I create textures?

A There are so many interesting products on the market today, many of which will enhance your work instantly without much preparation or practice. One thing to remember when using mixed media is that oil and water don't mix – or at least not when they're both wet. You can use this as part of the texture-making process, for instance, applying oil paint or oil pastels to your ground and then painting with a water-based medium over the top – this traditional 'resist' method can produce all kinds of visual patterns and textures. Or apply oil paint or oil pastels on the top of dry gouache or watercolour. Always allow enough drying time between layers. Other basic painting techniques involve layering transparent colours (glazing) or applying different types of brushwork to add interest, depth and variety to a painting. Use a serrated knife or sponges to add texture to wet paint or try adding torn paper or fabrics, found objects or even photos. You can create your own textures with items such as salt, sand, cling-film, crumpled paper, bubble-wrap or tissue paper. Spattered paint can also create great textures. Dip a toothbrush in paint and then pull your thumb across the bristles to release the paint on to your surface. For more controlled effects use stencils to create hard-edged forms and patterns. Palette knife painting is a great way to create impasto effects. Then there are several ready-made acrylic-based products that create versatile results. Some of these products include mica, which produces iridescent visual effects or pumice, which gives different surface textures. Gel mediums can create glazes, extend paints or build textures. Liquitex or Winsor & Newton Galeria acrylic mediums offer a variety of textures containing such things as glass beads, lava, sand and medium and large grain. There are also modelling pastes that enable you to build up fairly pronounced textures. Good makes include Winsor & Newton, Rubens (by Nerchau), Liquitex and Loxley. Modelling paste dries to a hard surface that you can cut, carve or sand once it's completely dry, or mould while it's still wet. All these are stable and won't affect the permanence of your paint. But if you're still confused, experiment as much as possible until you are confident. Look in galleries and art and design magazines for new ideas, and don't be afraid to try out new things or make mistakes along the way. TA

Glyn Macey, ***Hastings Beach Tat,*** mixed media on board, 12×12in (30.5×30.5cm)

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TA JANUARY 2012

CUT OR PHOTOCOPY

NOTEBOOK

Value judgements

How do you put a price on art – do you pluck a price out of the air, charge by the square inch, price according to how much you like a work or try to get as much as you possibly can? Ian Sidaway has some answers

Deciding how much to charge for work requires objectivity and common sense. For established artists the answer is relatively straightforward, but how do beginners arrive at a sensible and sustainable pricing structure? Several basic factors should be considered and, like many things in life, there are variables.

The idea that work will prove to be an investment is not a realistic one, regardless of endeavour. This is where we need to be pragmatic. While all artists see their work as having value artistically and financially – and rightly so – the picture-buying public will only buy if they like what they see and can afford it.

So what should we consider? Firstly you should not confuse the cost of a piece with its value. Value is subjective, so rather than trying to charge more for a work you are particularly attached to, you should keep it in what catalogues call 'the artist's collection'.

Your prices should be consistent regardless of where you show, my only caveat being selling from the studio: here there is no gallery commission so you can realistically and fairly sell the work for less. It is wrong to begrudge galleries their cut, even though at times it might seem high. They supply premises in which to show the work, pay for staff to organise the show, hang and sell the work, organise publicity and often pay for the private view; altogether this is no small investment. The same applies to submission fees for open exhibitions. Perhaps the easiest figure to arrive at when formulating a pricing structure is the cost of the materials. This is often surprisingly low, especially if you buy your materials at reduced prices online or in bulk, but can rise steeply when framing costs are added. Framing costs are linked to size; as a general rule the larger the work the more it costs to produce, and many artists work out a formula to price by the square inch. The cost of framing can be reduced if you make your own and/or by working on a range of set sizes so that frames and mounts from unsold work can be reused for new piece.

Pricing for time spent, I find, is difficult. Sometimes a painting comes together easily, other times I struggle. Not everything I do is a success or sells and, like many other artists, I have plan chests full of work that I will never show. Then there is time spent on preliminary work, making studies on location, taking photographs and travelling to find subjects.

The final consideration is competition and the market place. Five minutes on the internet will show that there are more artists selling work than ever before, so your work needs to be competitively priced. Does it provide value for money and is it worth it? The old adage that something is worth what someone will pay might work for some things but when pricing artwork it leads to pricing inconsistency. Look at what other artists, who are at the same point in their career as you, are charging and adjust accordingly.

Case history

I recently produced a large watercolour (below) specifically to enter into the *Sunday Times* Watercolour Competition. A planned trip to source new subjects enabled me to spend time collecting material for a range of new paintings, but this was not factored into the cost. The actual cost of materials for the image was minimal, amounting to an estimated £8. By making my own frame those costs were £32. The entry fee to the competition was £15 for each painting submitted. The total came to £55. Should the work sell, the sale price of £1,600 will be subject to 40 per cent commission and 20 per cent VAT, which totals £960, plus £55 production costs. The total I would receive is £585. This amount does not take into account studio running costs, insurance and transportation costs. The painting took five days to complete, and at the time of writing has yet to sell.

Once all costs are taken into consideration the actual profit can be somewhat disappointing, posing the question 'why do I do this and why am I not in banking?' But then we artists know the answer to that, don't we? TA

Splendid in Milk for Children, watercolour, 26×44½in (67×113cm). This painting, produced for the *Sunday Times* Watercolour Competition, took five days to complete. I saw the rusty enamel advertising sign in an antique shop window and had seen similar ones used on allotments to divide up the land, together with rusty sheets of corrugated sheeting, and thought it suited inclusion in the painting

the artist ABROAD

PAINT in southern France with Glyn Macey

Glyn Macey

May 13 to 22, 2012

Capture the colours and life of the Catalan region on the Mediterranean coast with one of our newest tutors and an artist who brings a new vibrancy to the British art scene

Glyn Macey's style and enthusiasm as a tutor and painter have led to partnerships with, and commissions for the National Trust, RNLI and Fat Face. *A Brush with the Landscape* (DVD) follows Glyn painting at 100 of the most beautiful NT landscapes in the country. Using acrylic, mixed media and an array of mark-making techniques he captures the underlying essence of the landscape and the people who live in it. Glyn is an enthusiastic and inspirational teacher and encourages painters of all abilities to try something new with their work and to have lots of fun doing it. Every day will be spent painting, with Glyn helping you to select painting subjects and providing personal guidance as well as instructive demonstrations and group critique sessions.

Glyn Macey

Arrangements Every day will be spent painting with everything organised for you by an accompanying escort. You will be staying at a delightful villa-style hotel tucked away in a quiet but central location in Collioure. Flights are included as well as breakfasts and dinners.

Collioure is a picturesque little town on a beautiful stretch of the warm Mediterranean coast on the French/Spanish border. This is the colourful Catalan region

where Dali, Picasso and Chagall worked and the Ceret School was established almost 100 years ago. Collioure is a perfect painting base, being small and easy to walk around. It occupies an idyllic site on two small bays and has a tremendous variety of painting subjects to offer

Number of students: 18
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www.spencerscotttravel.com

The Artist & **Leisure Painter** magazines have been offering overseas painting holidays since 1990 with renowned tutors. In 2012 we have holidays with Hazel Soan to Venice and East Africa; with Glyn Macey to southern France; with David Bellamy to Iceland and with Ken Howard OBE, RA to Greece. These holidays are organised by fully licensed operator Spencer Scott Travel CAA ATOL 3471.

Stanley Spencer:

Shipbuilding on the Clyde: Furnaces

Stanley Spencer is widely regarded as one of the most important British artists of the 20th century – a prolific artist whose highly original work embraced portraits, landscapes and a wealth of impressive, large-scale figure paintings. These included his well-known religious subjects, such as *The Last Supper* and *The Resurrection, Cookham,* and also a remarkable series of shipyard paintings commissioned by The War Artists' Advisory Committee (WAAC) in 1939.

The commission came at a time when Spencer was overcoming various personal, financial and artistic problems that had brought him to the verge of a nervous breakdown and driven him to live in seclusion. However, at his first visit to the shipyards in Port Glasgow, in May 1940, he found exactly the kind of subject, with its strong human element, that most suited him. He worked on the project throughout the war years, continuing to make visits to Port Glasgow as necessary. It was followed by an equally powerful series, *The Resurrection, Port Glasgow*.

Spencer achieved the rare feat of being an Official War Artist in both world wars. His experiences in Macedonia during WW1 were later depicted in his great cycle of wall paintings at the Sandham Memorial Chapel, Burghclere and also in paintings such as *Travoys with Wounded Soldiers Arriving at a Dressing Station at Smol, Macedonia.*

In the shipyard series, the emotive and skillfully worked canvases, most of which are long and narrow, record all the main shipbuilding trades – caulkers, burners, welders, plumbers, riggers and riveters. Spencer wanted the project to be viewed in terms of a continuous theme, rather than a number of individual paintings. 'The continuous character,' he said, 'helps to preserve the impression one gets in the shipyard itself by wandering about among the varied happenings.'

The shipbuilding paintings are narrative works – they encourage us to view the long canvases sequentially, as they reveal the arduous task and strong sense of urgency, camaraderie and commitment necessary in building the wartime merchant ships destined for the Atlantic convoys. Within the sequence of panels, *Furnaces,* which in contrast is a large vertical panel, was designed as the central work, and it was the last to be completed.

Spencer has used his mastery of composition to great effect. The focus in this panel is the glowing, red-hot steel sheet that the men are pulling from the furnace. As they pull, they turn away from the overbearing heat, each man adopting a different stance, but each conveying the same powerful feeling of the encompassing light, heat and noise as well as the immense physical effort involved. It is a wonderfully dynamic composition, with the figures twisting and turning and so directing our interest around the painting.

Stanley Spencer (1891–1959) ***Shipbuilding on the Clyde: Furnaces,*** oil on canvas, 61½×44¾in (156×113.5cm). © copyright Imperial War Museum

It shows also Spencer's keen sense of observation. For example, he has included a collection of 'dogs' in the foreground, which were used as pins set into the perforated floor to hold the template in position. In the top right of the painting we can see a pile of angle irons. He was a superb draughtsman who, as well as working from life, would often rely on his prodigious visual memory, which enabled him to recall the details long after he had first observed them.

He made numerous drawings, which he used as reference for the design and painting processes, squaring up some of the drawings so that he could transfer particular images on to the canvas. The drawings varied, from quick sketches and notes made on the spot, to more considered studies. They included many fascinating figure and portrait drawings, most of which he gave away to the sitters.

For *Furnaces,* as throughout the whole sequence of the *Shipbuilding on the Clyde* paintings, Spencer used a limited, low-key colour palette – consistent with the reality of the subject matter and the mood and emphasis he wished to convey in these paintings. He worked on canvas, building up effects over a tonal underpainting and, particularly in *Furnaces*, exploiting those tonal qualities to add to the drama and impact of the scene. TA

Oliver Lange

You can see* Shipbuilding on the Clyde: Furnaces *in Spencer's War: The Art of Shipbuilding on the Clyde, an exhibition at the Stanley Spencer Gallery, High Street, Cookham, until January 15, 2012. The exhibition is open from Thursdays to Sundays, 11am to 4.30pm, except Christmas Day. Admission: £5 adults; £4 concessions; children free.

For further information view www.stanleyspencer.org.uk or telephone 01628 471885.

EXHIBITIONS

RIGHT: Thomas Girtin ***View of the Gate of St Denis, taken from the suburbs***, c1802, watercolour, 15½×19½in (39.5×49.5cm), at Kendal Art Gallery

LEFT: Roger Harris ***Incredible Trees***, mezzotint, 8¼×7¾in (21×19.5cm), at Bankside Gallery

To submit details of an exhibition for possible listing here, email Deborah Wanstall at deborah@tapc.co.uk or telephone: 01580 763673

Gallery opening times and exhibition dates can vary; if in doubt, phone to avoid disappointment

LONDON

Agnew's
35 Albermarle Street W1.
Drawings by British and European Artists 1600–1900;
until December 22.
Modern and Contemporary British Painting and Sculpture;
January 3 to 31.

Asia House
63 New Cavendish Street W1.
☎ 020 7307 5454
The Flamboyant Mr Chinnery: An English Artist in India and China;
until January 21.

Bankside Gallery
48 Hopton Street, SE1.
☎ 020 7928 7521.
Mini Picture Show;
until January 22.

Chris Beetles Gallery
8 & 10 Ryder Street SW1.
☎ 020 7839 7551
The Illustrators 2011: The British Art of Illustration 1837–2011 ;
until January 7.

Collier Bristow Gallery
4 Bedford Row WC1.
☎ 020 7468 7200
What Are You Like?; an exhibition of self-revealing artworks by people in the public eye,
until February 1.

The Courtauld Gallery
Somerset House, Strand, WC2.
☎ 020 7848 2526
The Spanish Line: Drawings from Ribera to Picasso;
until January 15.

Curwen & New Academy Gallery
34 Windmill Street W1.
☎ 020 7323 4700
Christmas show;
until December 23.

Dulwich Picture Gallery
College Road SE21.
☎ 020 8693 5254
Painting Canada: Tom Thomson and the Group of Seven;
until January 8.

Estorick Collection of Modern Italian Art
39a Canonbury Square N1.
☎ 020 7704 9522
The Poster King: Edward McKnight Kauffer;
until December 18.
Form and Matter: Albert Burri;
January 13 to April 8.

The Fleming Collection
13 Berkeley Street W1.
☎ 020 7409 5732
John Burningham: An Illustrated Journey;
until December 22.
Wilhelmina Barns-Graham: A Scottish artist in St Ives;
January 10 to April 5.

Flowers Central
21 Cork Street W1.
☎ 020 7439 7766
Small is Beautiful XXIX; works not exceeding 9×7in (23×18cm),
until January 7.

Guildhall Art Gallery
Guildhall Yard, EC2.
☎ 020 7332 3700
Atkinson Grimshaw: Painter of Moonlight;
until January 12.

Haunch of Venison
Haunch of Venison Yard, W1.
☎ 020 7495 5050
The Mystery of Appearance: British Painting 1955–1985;
December 7 to February 18.

The Hayward Gallery
Southbank Centre SE1.
☎ 08703 800 400
George Condo: Mental States;
until January 15.

James Harvey British Art
15 Langton Street, SW10.
☎ 020 7352 0015
The Art of the Traditional Circus;
December 8 to 21.

Jonathan Cooper Park Walk Gallery
20 Park Walk, SW10.
☎ 020 7351 0410
Isabel Bannerman: Plant Life;
December 9 to 24.

Kings Place Gallery
90 York Way N1.
☎ 020 7520 1485
Line of Influence: Portraits of Central Saint Martins;
Janet Lance Hughes' portraits of luminaries of British arts,
until February 10.

Llewellyn Alexander
124 The Cut, Waterloo SE1.
☎ 020 7620 1322
The Magic of Watercolour – an exhibition at Christmas;
Peter Graham, John Yardley, Lisa Graa Jensen, Tessa Shedley-Jordan and Geoffrey Wynne.
until January 4.

Mall Galleries
The Mall, SW1.
☎ 020 7930 6844
Royal Institute of Oil Painters; annual exhibition,
December 7 to 18.

Messum's
8 Cork Street W1.
☎ 020 7437 5545
Eardley Knollys;
Rose Hilton;
until December 23.
Percy Kelly; drawings and watercolours,
January 11 to 28.

National Portrait Gallery
St Martin's Place WC2.
☎ 020 7306 0055
The First Actresses: Nell Gwyn to Sarah Siddons; works by Reynolds, James Gillray, Thomas Lawrence, Johan Zoffany John Hoppner and Gainsborough,
until January 8.
Imagined Unknown People; mystery figures from the 16 and 17th centuries,
until June.

Royal Academy of Arts
Piccadilly, W1.
☎ 020 7300 8000
Driven to Draw: 20th-Century drawings from the Royal Academy's collection;
until February 12.
David Hockney RA: The Bigger Picture;
January 21 to 29.

Tate Britain
Millbank, SW1.
☎ 020 7887 8888
John Martin: Apocalypse;
until January 15.

Tate Modern
Bankside, SE1.
☎ 020 7887 8008
Gerhard Richter: Panorama;
until January 8.

Victoria and Albert Museum
Cromwell Road, SW7.
☎ 020 7942 2000
Private Eye: the first 50 years;
until January 8.

Whitechapel Gallery
77–82 Whitechapel High Street, E1.
☎ 020 7522 7888
Rothko in Britain;
until February 26.

REGIONS

BATH

Victoria Art Gallery
Bridge Street.
☎ 01225 477244
Kate Flood: the Light Within;
landscapes,
until February 5.

BEXHILL ON SEA

De La Warr Pavilion
Marina.
☎ 01242 229111
Artist Rooms: Warhol is Here!;
until February 26.

BERWICK-UPON-TWEED

Gymnasium Gallery
The Parade.
Gymnasium Open;
until December 17.

BIRMINGHAM

Royal Birmingham Society of Artists
4 Brook Street, St Paul's Square.
☎ 0121 236 4353
Open all Media;
until December 24.

BRISTOL

Bristol City Museum & Art Gallery
Queen's Road, Clifton.
☎ 0117 922 3571
Veolia Environment Wildlife Photographer of the Year;
until March 11.

Royal West of England Academy
Queen's Road, Clifton.
☎ 0117 973 5129
159th Autumn Exhibition;
until December 31.
David Shepherd: A Crazy Life of Steam and Elephants;
January 8 to February 12.

BUXTON

Museum & Art Gallery

Terrace Road.
☎ 01298 24658
Buxton and High Peak Art Society;
until January 14.

CAMBRIDGE

Fitzwilliam Museum
Trumpington Street.
☎ 01223 332900
Vermeer's Women: Secrets and Silence;
until January 15.

Kettle's Yard
Castle Street.
☎ 01223 352124
Bridget Riley: colours, stripes, planes and curves;
extended by popular demand, until December 31.

CHICHESTER

Pallant House Gallery
9 North Pallant.
☎ 01243 774557
Edward Burra;
until February 19.

COOKHAM-ON-THAMES

Stanley Spencer Gallery
High Street.
☎ 01628 471885
Spencer's War: The Art of Shipbuilding on the Clyde;
until January 15.

DURHAM

The Bowes Museum
Barnard Castle.
☎ 01833 690606
Dutch Landscapes: Paintings from the Royal Collection;
until March 11.

FALMOUTH

Falmouth Art Gallery
The Moor.
☎ 01326 313863
Fishwick and Friends; the work of Clifford Fishwick, with Peter Lanyon, Trevor Bell, William Gear and Bryan Wynter, until February 18.

GATESHEAD

Baltic Centre for Contemporary Art
Gateshead Quays, South Shore Road.
☎ 0191 478 1810
Turner Prize 2011;
until January 8.

HALIFAX

Dean Clough Galleries
Dean Clough Industrial Park.
☎ 01422 250250
Autumn Gallery Shows;
until January 15.

HARROGATE

RedHouse Originals
15 Cheltenham Mount.
☎ 01423 884400
Christmas Exhibition: The Time is Now; features Peter Blake, Terry Cryer and Peter McKee, until January 30.

IPSWICH

John Russell Gallery
4-6 Wherry Lane.
☎ 01473 212051
Dione Page; mixed-media paintings,
until January 15.

KENDAL

Abbot Hall Art Gallery
☎ 01539 722464
Artist Rooms: Richard Long;
until December 17.
Turner and his Contemporaries: The Hickman Bacon Watercolour Collection;
January 12 to April 14.

LEAMINGTON SPA

Art Gallery & Museum
The Parade.
☎ 01926 742700
James Edward Duggins: A Warwickshire Impressonist;
until February 12.

LEEDS

Stanley & Audrey Burton Gallery
University of Leeds.
☎ 0113 343 2778
The Sadler Gift; celebrating 100 years of the university's art collection,
until December 17.

Henry Moore Institute
74 The Headrow.
☎ 0113 246 7467
United Enemies: the problem of sculpture in Britain in the 1960s and 1970s; the work of over 50 artists, made when the idea of sculpture was radically contested,
until March 11.

LIVERPOOL

Ceri Hand Gallery
12 Cotton Street.
☎ 0151 207 0899
Henny Acloque: Lugar de culto;
new paintings,
January 13 to February 25.

Tate Liverpool
Albert Dock.
☎ 0151 702 7400
Alice in Wonderland;
until January 29.

Walker Art Gallery
William Brown Street.
☎ 0151 478 4199
The Art Books of Henri Matisse;
until April 15.

LOUGHBOROUGH

Sock Gallery
Loughborough Town Hall.
☎ 01509 231914
Patterned Presence: Helen Rhodes, Helen Hallows, Sue Vanderplank; mixed-media paintings, ceramics, limited-edition prints and textiles,
until January 15.

MANCHESTER

Manchester Art Gallery
Mosley Street.
☎ 0161 235 8888
Ford Madox Brown: Pre-Raphaelite Pioneer;
until January 29.

MIDDLESBROUGH

mima
Centre Square.
☎ 01642 726720
The Peripatetic School: Itinerant Drawing from Latin America; artists' engagement with the landscape,
until March 4.

NEWCASTLE UPON TYNE

University Gallery
University of Northumbria, Sandyford Road.
☎ 0191 227 4424
Angela Hughes: Transitions; works made at Swan Hunter's shipyard and Lemington Glassworks,
until January 27.

NORWICH

Norwich Castle Museum and Art Gallery
☎ 01603 493635.
Family Matters – the Family in British Art; part of the Great British Art Debate,
until January 8.

OXFORD

Ashmolean Museum
Beaumont St.
☎ 01865 278000
Claude Lorrain: The Enchanted Landscape;
until January 8.

Christ Church Picture Gallery
Canterbury Gate.
☎ 01865 276172
Clouet to Claude: French Master Drawings;
until December 23.

PENZANCE

Newlyn Art Gallery
New Road, Newlyn.
☎ 01736 363715
John M Armleder: new works;
until January 3.

Penlee House Gallery
Morrab Road.
☎ 01736 363625
Joan Manning Sanders: A Forgotten Prodigy;
util January 14.

RYE

Rye Art Gallery
107 High Street.
☎ 01797 222433
Christmas Show: the Magic Lantern;
until early 2012.

SIDMOUTH

East Devon Art Academy
Old Fore Street.
☎ 01395 516284
Winter solstice exhibition;
December 10 to 23.

SOUTHAMPTON

Solent Showcase
Above Bar Street.
☎ 023 8031 9916
Richard Demarco: Nine Artists, Nine Narratives; includes Josef Beuys, Jimmy Boyle, John Calder, Ian Hamilton Finlay, David Mach, Tadeusz Kantor, Paul Neagu,
until January 28.

ST IVES

Tate St Ives
Porthmeor Beach.
☎ 01736 796226
The Indiscipline of Painting; international abstraction,
until January 3.

SUDBURY

Gainsborough's House
46 Gainsborough Street.
☎ 01787 372958
Gainsborough's House Printmakers;
until December 20.

UPPINGHAM

Goldmark Gallery
14 Orange Street.
☎ 01572 821424
The School Prints: original vintage lithographs from the 1940s;
January 7 to 21.

SCOTLAND

ABERDEEN

Aberdeen Art Gallery
Schoolhill.
☎ 01224 523 700
Pieter Brueghel the Younger;
until February 19.
BP Portrait Award;
November 12 to January 21.

EDINBURGH

National Gallery of Scotland
The Mound.
☎ 0131 624 6200
Elizabeth Blackadder; retrospective with paintings and drawings,
until January 2.
Turner in January;
January 1 to 31.

Scottish National Gallery of Modern Art
75 Belford Road.
☎ 0131 624 6200
The Scottish Colourist Series: FCB Cadell;
until March 18.

GLASGOW

Hunterian Art Gallery
82 Hillhead Street.
☎ 0141 330 5431
Colour, Rythym and Form: JD Fergusson and France;
until January 8.

WALES

Aberystwyth Arts Centre
Penglais.
☎ 01970 622882
Eduardo Paolozzi: General Dynamic F.U.N; screenprints and lithographs,
until January 8.

CARDIFF

St David's Hall
The Hayes.
☎ 029 2087 8500
20th Annual Christmas Exhibition;
until January 5.

CONWY

Royal Cambrian Academy Gallery
Crown Lane.
☎ 01492 593413
Members' Winter Exhibition;
until December 24.

LLANDUDNO

Oriel Mostyn Gallery
12 Vaughan Street.
☎ 01492 879201
Bruegel Boogie Voogie; the black humour of Georgian artist Misha Shengelia, postcard-sized paintings,
until February 26.

Portrait of Cecilia Gallerani (The Lady with an Ermine)

Leonardo da Vinci (1452–1519) ***Portrait of Cecilia Gallerani (The Lady with an Ermine),*** about 1489–90, oil on panel, 21½×16in (55×41cm). Property of the Czartoryski Foundation in Cracow on deposit at the National Museum in Cracow. © Princes Czartoryski Foundation.

Leonardo was undoubtedly a genius. Architecture, mechanics, geology, music, painting and sculpture all attracted his interest and vision, with his studies enjoying the true marriage of science, art and philosophy.

Leonardo moved to Milan in about 1483. He felt that Milan would offer more exciting opportunities for his abilities and he soon found work as Court artist for the ruling Sforza family. In his letter of application to Ludovico Sforza, Il Moro, Duke of Milan, the draft copy of which still exists, he ends by saying: 'I can further execute sculpture in marble, bronze or clay, and in painting I can do as much as anyone, whoever he may be.' He stayed in Milan until 1499, during which time, as well as various scientific projects, he worked on some of his most notable paintings, including the two versions of the mysterious *Virgin of the Rocks* and *The Last Supper.* Also from this period there are three stunning portraits: *The Portrait of a Musician,* Leonardo's only portrait of a man; *Belle Ferronnière,* which is probably a portrait of Ludovico il Moro's duchess or one of his mistresses; *and Portrait of Cecilia Gallerani (The Lady with an Ermine).*

Cecilia Gallerani was also one of Ludovico's mistresses and at the time of the portrait was about 16. She was renowned for her beauty, wit, scholarship and poetry. The portrait is relatively small and was painted on a thin walnut wood panel prepared in the traditional way with a layer of white gesso and then a brownish ground. Leonardo used the 'new' medium of oil paint, working with delicate glazes and chiaroscuro effects to create a painting of immense skill, impact and intrigue.

Portrait of Cecilia Gallerani is widely acknowledged as Leonardo's greatest masterpiece from this period. It marks a decisive breakthrough in the art of portraiture, for it goes much further than simply making a likeness of the sitter – there is character, an inner life, psychology. The draughtsmanship and composition are superb. The pose is a three-quarter view, with Cecilia Gallerani looking to her right at someone beyond the picture area, rather than at the viewer. It is known, from X-ray and microscopic analysis, that Leonardo began the portrait in his usual way, by first making a study and then transferring this drawing onto the prepared panel. He pricked a sequence of holes through the outline of the original drawing, placed the drawing over the prepared panel, and then dusted charcoal through the holes, using a pouncing technique.

Cecilia holds a small white ermine. These creatures were often kept as pets by the aristocracy of the time, although undoubtedly this particular ermine has a much deeper significance and symbolism. The ermine was a symbol of chastity or purity. It was believed that the ermine would rather face death than soil its white coat. Moreover, the ermine appeared on Ludovico Sforza's coat of arms, and he was awarded the order of the ermine by the King of Naples. Leonardo may have included the ermine as a visual pun, a play on Cecilia's surname – as the Greek for ermine or weasel is 'galay'. TA

Oliver Lange

You can see* Portrait of Cecilia Gallerani (The Lady with an Ermine) *at Leonardo da Vinci: Painter at the Court of Milan, an exhibition at the National Gallery, London, until February 5.

The exhibition is open daily: Monday to Thursday 10am to 6pm (last admission 5pm); Friday and Saturday 10am to 10pm (last admission 9pm); Sunday 10am to 7pm (last admission 6pm).

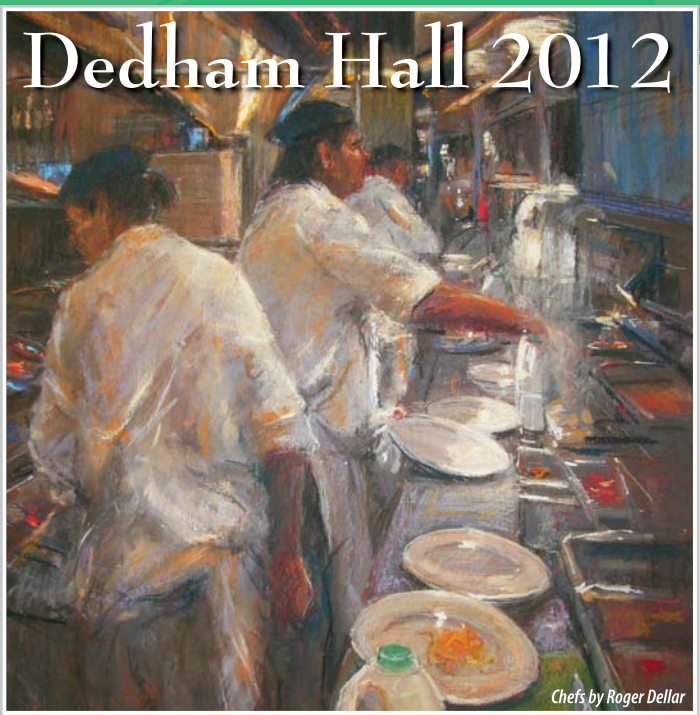
Admission: £16; seniors, concessions, disabled visitors £14; jobseekers, students, art fund £8; under 12s free with a paying adult. Family tickets and season tickets are also available.

For more information telephone: 020 7747 2885; information@ng-london.org.uk; www.nationalgallery.org.uk.

Brochure Showcase 2012

To help you choose the painting course or holiday to suit you best in 2012 simply contact the organisers below and over the page

Dedham Hall 2012



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For more information please contact Jim or Wendy Sarton on 01206 323027 or www.dedhamhall.co.uk or sarton@dedhamhall.demon.co.uk

Watercolour 'Fouzihon' 56x76cm

Paint with Simon Fletcher in France

The beautiful château les Carrasses on the borders of the Corbieres region of Languedoc now offers seminars by the well known painter and writer Simon Fletcher. Author of eight books about his work, Simon is an experienced teacher and has given seminars in France, Germany, Italy and Austria in both English, German and French.

He has exhibited his work all over the world and has been sponsored by major international companies. His latest book, to be published by Bloomsbury in 2012 is 'The Painter's Studio Handbook'.

Accommodation is in 28 state of the art apartments and the château boasts a 20m infinity pool, tennis court, a brasserie and bar and its own winery.

Seminars will be limited to a maximum of 12 painters and Simon is happiest with groups of mixed abilities allowing a greater variety of styles to develop within the groups.

4 days' tuition is 450 euros per person and accommodation starts at 150 euros per night per couple for a château suite.

For further details please contact resa@lescarrasses.com or call 00 33 4 67 00 00 67
Seminars 13th -19th May & 16th - 22nd September
www.simonfletcher.org **www.lescarrasses.com**

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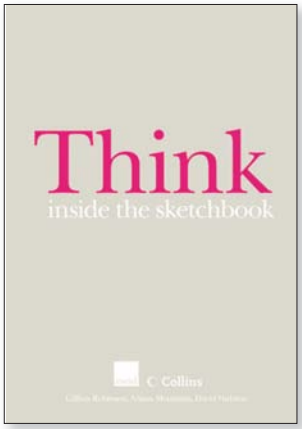

Art Books

Think inside the Sketchbook

Gillian Robinson, Alison Mountain and David Hulston

Sadly, sketchbooks have gone out of fashion and in consequence, to a large extent, so has the sort of thinking, recording, exploring, drawing and observational skills that they encourage. As John Steers says in the preface to this exciting book: 'How do I know what to do or make until I can see what I'm thinking?'

The book looks at sketchbooks (or what might better be described as work journals or day books) in the context of providing a non-threatening active space for exploration, play, self-evaluation and reflection. There are chapters that explore the definition of sketchbooks, the many different people who might use one – from school student to blacksmith, painter and illustrator, their value and use, and how to start using one. And, spiral-bound and very much sketchbook-like itself, this excellent book is full of wonderful, varied and inspirational ideas and images. Essentially this is a book for art teachers, but equally it has much to offer anyone who should be using a sketchbook.

Oliver Lange

Collins Education in association with NSEAD, £25, 94pp (spiral bound)

ISBN 9780007434794

Expressive Figure Drawing

Bill Buchanan

Beautifully executed and reproduced, this is an exciting and innovative look at figure drawing that is also a masterclass in the true sense. As the title suggests, the approach is rather more than simple representation and is definitely something for the more advanced worker, who should be excited by the ways in which line and form are used and stretched to create semi-abstract shapes of great fluidity. The text is much more than just a demonstration of what the author can do, however, and there are exercises and projects that will help the reader to develop their technique and follow the ideas illustrated. Media used include pen, ink, acrylic wash, crayon and pastel. Not everything will be for everyone and we will all have our own ideas of what works and what doesn't. There is no doubting the quality, though.

Henry Malt

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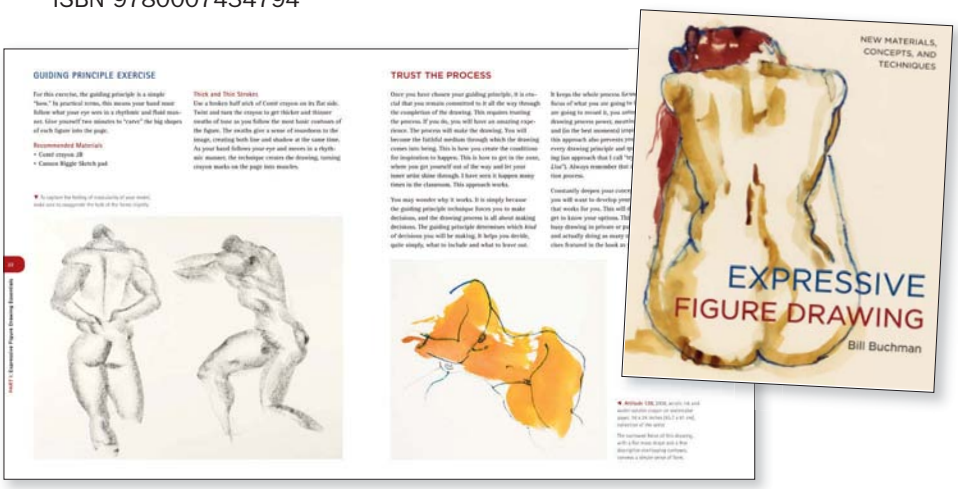
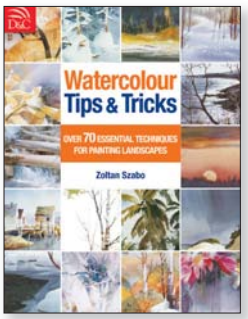


Watercolour Tricks & Tips

Zoltan Szabo

Zoltan Szabo was one of the big names when I first started writing about art books some 30 years ago and this redesigned reissue of a book that first appeared in 1997 is a timely reminder of just how good he was. This collection of 70 succinct ideas was developed from his experience with workshops and is much more than just a display of virtuosity. Like James Fletcher-Watson, Szabo was much more concerned with the needs of his students than his personal image and it was, at least in part, the warmth that radiated from his writing that kept him popular all his life.

Topics covered range from the characteristics of waves or the appearance of different types of clouds to the use of transparent and non-staining colours, and techniques for glazing in flower painting. They are both subject and technique-based and are covered concisely in one or two pages. The book hasn't dated one jot.



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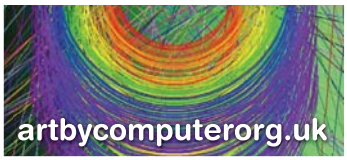

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The Society of Wood Engravers

by **Oliver Lange**

Miriam Macgregor ***Thorn in August***, wood engraving, 7×5½in (18×14cm)

The Society of Wood Engravers was founded in 1920 with the aim of promoting the art of wood engraving and creating opportunities for members to exhibit their work. The founder members included Gwendoline Raverat, Philip Hagreen, Robert Gibbings, Lucien Pissarro and Eric Gill, while the annual exhibition attracted work from other notable artists such as David Jones, Clare Leighton and John and Paul Nash.

The group thrived until the beginning of WWII, when the demand for its work and the availability of wood engraving materials were both greatly disrupted. After the war the annual exhibition was revived, although the group and the cultural context had changed.

There were no exhibitions during the decade between 1975 and 1984, but then, led by Hilary Paynter, the SWE was revived once again. It is now thriving and has established an international reputation for excellence. It is widely recognised as the principal organisation and rallying point for everyone interested in wood engraving, and it also maintains a lively interest in other forms of printmaking. Essentially, it is an artists' exhibiting society. There are currently over 80 elected members.

The society's role is an important one because it is devoted to creating contacts between wood engravers and those interested in their work, and also to sustaining this unique art form. The two main activities of the society are its annual touring exhibition and its newsletter, which is published six times a year. The society's wider group of subscribers includes other artists, both professional and amateur, collectors, print enthusiasts who work in museums, and members of the general public who have simply liked what they have seen at exhibitions or in books and are keen to know more about the art of wood engraving. The current chairman, Harry Brockway, works as an illustrator and stonecarver. He has been a member of the SWE since 1984 and he is also an associate member of the Royal Society of Painter-Printmakers.

Edition prints and book illustrations

Wood engraving has a variety of applications, from fine art printmaking and book illustration to advertising and packaging. The prints are made by first engraving the reversed design or picture into the smooth surface of a block of endgrain wood, then inking the block and printing it onto paper. Box is the best wood to use, although other woods and synthetic materials are now also used.

The distinctive character of wood engravings comes from the fact that the artist is, in effect, drawing with light – the cuts that were made in the wood result as white marks, whereas the top surface, which gets inked, is black. Wood engravings tend to be closely worked and relatively small because the tools used are finely pointed. This produces a particularly rich tonal range, so prints are usually, although by no means exclusively, black and white. Many prints can be taken from the block once it is engraved. Edition prints are numbered near the artist's signature, for example 8/75 (No. 8 in an edition of 75).

Exhibitions

The society's annual touring exhibition is open to all artists who work in relief printmaking. Details and application forms are available at the SWE website or from the general secretary. The 74th annual exhibition, opened at Art Jericho Gallery, Oxford in September 2011 and will be at the Bankside Gallery, London from January 27 to February 9 and then the Yarrow Gallery, Oundle from February 25 to March 24.

Membership

To become a member, candidates must have work selected for three SWE exhibitions and then submit a portfolio for consideration by the committee. Alternatively, you can become a subscriber and help support the society's work in promoting wood engraving. Subscribers receive copies of *Multiples*, the society's quarterly journal, plus regular newsletters. *Multiples* includes articles about wood engraving, details of books, exhibitions and views and comments from members and subscribers. Other benefits include invitations to private views of SWE exhibitions, reduced rates on publications and other items, and access to courses, seminars and open days. UK and EU subscribers pay £30 per year; those outside the EU pay £40.

Courses

A wide variety of courses and workshops are available throughout the year, many of which are designed for beginners and improvers. Details are published at the society's website. TA

Contact details

For more information about the Society of Wood Engravers see **www.woodengravers.co.uk** or contact the general secretary, Geri Waddington, at swesec@geriwaddington.com; 01733 242833.
To become a subscriber, download the subscription form at the website or contact the subscription secretary, Janet Franklin at jmfrank@uwclub.net; 01539 568119.

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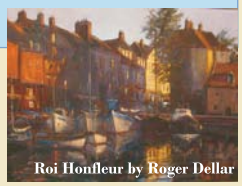

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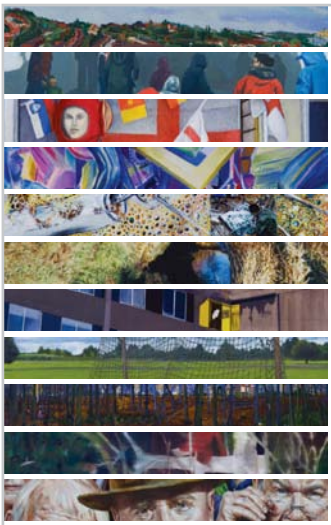

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Entry forms can be downloaded from www.parkerharris.co.uk

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